

THE FRIENDSHIP OF NATIONS. By EARL BALFOUR, K.G.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, December 14th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	SWANSEA (Relay)
CHELMSFORD (High-Power)	

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By Earl Balfour, K.G.

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OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

The Revival of Home-Life.

By J. A. R. CAIRNS.

[Mr. Cairns is, of course, the well-known London magistrate. In his Court he has learnt much of the great Battle of Life that is waged by countless thousands of the people of these islands. He has gained an insight into the domestic histories of ordinary people. In the following article he tells us the effect that wireless is having, and may have, on the Home.]

THE home is the unit of the Empire, and those virtues and emotions that are expressed by the word "home" are the foundation upon which the Empire rests. Upon that foundation it was built and upon it it will endure. This truth is disclosed by a study of our colonial development and the attachments that were maintained and increased by the men and women who left the shores of Britain to build new homes and rear sons and daughters as British as themselves. They carried with them their traditions, associations, institutions, and the atmosphere of their domestic life was that in which they had been nurtured. They brought to new lands old memories, they sang the songs of old places and the children grew to man's estate in the sentiments and associations of home.

This is the bond of the Empire that holds it together one and indivisible; and millions of men and women who have never seen the shores of England speak of England as the Homeland.

The War demonstrated to the world the familyhood of the British race. All the Commonwealth of the free peoples of the Empire responded to the call to defend the common home—Canada, Australia, New Zealand, South Africa joined hands with the lesser colonies and dependencies. These men had grown up amongst the memories of England and Scotland. In far-off places songs were sung that brought scenes of Devon, or the bays of Scotland, or the snow-capped Cheviot Hills. And out of these were woven an intimate kinship with home. The truth is that the dynamics of life are made up out of the simpler emotions and experiences.

The memory of a white-washed cottage facing the North Sea and flanked with bracken and moss has given inspiration and courage to many a wanderer, and God's acre adjoining the little Norman church becomes a shrine.

These things explain the success of Harry Lauder. I like him best without the prefix. He tours the Colonies from sea to sea, he wanders across the world wherever there are collections of the British races, with only fitting melodies. He is not a great actor; he is not a great singer. He is a great artist—the supreme artist of the simple, homely things. He calls to life's dreams, for memories are only great dreams. He calls to old friends and faces, old loves and lovers, days of dreaming and longing. He is the magician that makes us lose again. He eliminates time and distance and gathers us back again at the memorable places of our lives. He is the high priest of home and human love.

In another place I have told of Harry Lauder in East London. It was a crowded hall on the Mile End Road. He came on the stage garbed in his garish yellow kilt and with his distorted, twisted and exaggerated "ash-plant." He was greeted with yells of welcome. At once the shout began "I Love a Lassie." Lauder put up his hand for silence and crooned the haunting melody.

"I love a lassie, a bonny Heilan' lassie,
She's as pure as the lily in the dell,
She's as pure as the heather, the bonny
purple heather."

Mary, my Scotch Bluebell.
The audience listened and one watched the mist about the people's eyes. Lauder was singing just the sweet, homely, honest longings of every clean man's heart. Emotion, pure, and clear, and glorious swept across the crowd like a gentle wind across a forest—healing and soothing in its effect.

At the right moment he asked the crowd to
(Continued overleaf in column 3.)

A Mystery of the Animal World.

Nature's Own Wireless. By E. de Poynton.

As you sit listening to the sounds of a musical programme which your wireless set is bringing in, you cannot help feeling at times something of the wonder of it all. There are you in your drawing-room whilst at the transmitting station, thirty, three hundred, or, perhaps, even three thousand miles away, is a singer every syllable and every note of whose song comes to your ears as plainly as if you were both in the same concert hall. The time that elapses between the uttering of a note and its arrival at your ear is but a tiny fraction of a second, even if the music journeys to you from the far side of the Atlantic.

Before Broadcasting.

Wireless telegraphy has been an accomplished fact now for some thirty years, whilst broadcasting has been with us for but two. Yet countless thousands of years ago Nature enabled what we call the lower animals and the insects to develop a system of wireless which is every bit as wonderful in its way as that which we human beings have so recently acquired. Many of her creatures are able to communicate with one another over great distances at speeds that are almost incredible, and this they do without using visible sign or audible sound.

Have you ever watched the evolutions of a flock of tiny fast-flying birds such as dunlins? They fly in very close formation, each bird being but a few inches from those before and behind, above and below it. Their speed is tremendous. As they speed along the sea shore near the water's edge, the whole flock suddenly "banks" and turns as one. It cannot be that they see the birds in front of them swerve and follow their lead; the movement is absolutely simultaneous, in fact, if any one bird were the least bit slow, the whole flock would be thrown into confusion and there would be collisions everywhere. There must be here some lightning method of communication by which every member of the flock is able to receive a message and to act upon it instantly. It appears to be a kind of collective thought.

The Message of Fear.

Another instance of the same kind of thing is seen occasionally amongst horses when large numbers are tethered in the same area. Not many years ago, some thousands of cavalry horses were picketed at a place near the borders of Hertfordshire and Essex. All were feeding calmly. Then one horse suddenly threw up its head. In a second every head was up, and within a few moments head ropes and heel ropes had been broken and the whole mob of horses was stampeding madly over the countryside. That first horse saw or sensed something which terrified him; in an instant he had communicated his fright to every horse within a mile. To all at the same moment came the message to stampede, and they acted upon it simultaneously.

Relief of the Pain.

Every fisherman knows those days when, though there are plenty of flies on loch or river, not a trout is to be seen rising anywhere. This may go on for hours. Then a single act of widening rings shows the place where a fish has soaked down a floating fly. The signal to feed has been given, and you will find wherever you go that the trout are rising. The rise may stop just as suddenly as it started. Every fish receives the message and acts upon it at once.

Here are instances of the same thing in three kinds of animals differing very widely from one another. Birds, horses and fish can all communicate by what we may call a thought-wave.

Even in human beings something of the same kind is to be found, for, as everyone knows, a

great crowd may be seized with a sudden and inexplicable panic so that all rush madly in one direction, each striving to get in front and trampling his neighbours ruthlessly underfoot.

In men and women most of the old animal instincts have been atrophied by civilization; but they are still there and they assert themselves at times. Amongst them we may class telepathy and thought transference, instances of which have occurred to everyone. It is telepathy, I believe, that guides the carrier pigeon and other animals to take infallibly the right direction when released at great distances from their homes. The pigeon by telepathic communication senses the direction that will lead him to his loft-mates and flies unhesitatingly and merrily.

So it is with the wasp or bee that wanders for miles in search of honey. The insect's range of vision is very limited. Frequently it flies so high that it can make no use of landmarks; yet it returns always by the shortest route to nest or hive.

Our Last Power.

One very remarkable manifestation of Nature's wireless is to be found amongst certain fat-bodied moths with branching antennae, of which the Oak Eggar is a well-known species. Hatch out a female Oak Eggar from the chrysalis and place her in a little gauze cage outside a window in the midst of a town miles from any woods. Within a brief space a male moth will arrive, and before long there may be half-a-dozen fluttering round the female's prison. How is it done? Not by sound, for no noise that a moth could make would travel so far. Not by sign, for these insects cannot see more than a few yards. Not by smell, for the male moths will come even if the wind is blowing from the woods that they inhabit towards the town.

No. Nature has a wireless system of her own even more wonderful than radio. We are learning how to produce by mechanical means a system of long-distance communication that takes the place of instincts and senses of which civilization has almost deprived us, and which return to us nowadays only at intervals and for brief instants.

THE "RADIO TIMES" CHRISTMAS NUMBER

On Sale Next Friday, 6th

FULL OFFICIAL PROGRAMME

MANY ADDITIONAL FEATURES.

"If I Were Father Christmas."

By Barry Pain.

"Our Favourite Stories."

By Popular Radio Entertainers.

Children's Party Pages.

By Your Favourite Aunts and Uncles.

"Remembered Hymns of Yesterday." A Reassuring Symposium by Well-known People.

Christmas Carols Section: Words and Music.

Christmas Stories, Articles and Drawings by:

F. Morton Howard, J. C. W. Reith,
Will Owen, P. P. Eckersley,
Bert Thomas, A. M. Burrows,
Augustus Muir, A. B. Cooper, etc.

6th

64 PAGES.

SPECIAL COLOURED
COVER.

The Revival of Home-Life.

(Continued from previous page.)

sing the chorus with him. The out-of-work, the discharged soldier, the docker, and casual labourer of the drab streets of Whitechapel, Mile End, and Poplar sang the refrain of purity and goodness.

Then he swung on to the exile's song and gave one a clue to the thing that binds the Empire.

"Ye can hear them singing in the morning"

A haw' Scotch song see line,

Ye can hear them sing o' bonny Scotland

And the days o' A' Lang Syne

Harry Lauder's success is the supreme tribute to the splendours of home and kinship.

I used to think there were signs that we were losing this quality of home life. In the metropolis and lesser cities there seemed to be much to cause concern.

Picture houses, *thés dansants* and cabarets intruded themselves on all sides and we could easily mistake these as symptomatic of the age. But it is easy to exaggerate their importance. In London it is perhaps the flotsam and jetsam—the people at a loose end—who are the habitués of these places. At all events wireless is a most potent counter attraction, and it can be enjoyed in the atmosphere and companionship of the home. Indeed, it is a new bond of interest to the family.

In Victorian days the recreations of the family were found in spelling-bees, recitations, and reading aloud. In Scottish homes memorizing the Shorter Catechism was the ambition of many and the Scottish psalter was a mine of metaphors—it was poetry and drama and spiritual consolation. Crochet and samplers claimed the attention of the women.

Wireless has widened the domestic horizon. It has destroyed nothing, but has created much. It has left the best that was and brought in new factors that enlarge the mind and the vision. There is a new intellectual and emotional appeal. It is making the "home-staying" folk citizens of the world.

Music, literature, art, horticulture, sport, science—indeed, the whole domain of refinement and culture is brought within the radius of the humblest home. And it is leaving a very definite impress. Already it is noticeable. The scope of domestic debates has been enlarged and differences of personal tastes in literary and artistic affairs developed.

The names of great composers, writers, artists are already familiar to tens of thousands and the appreciation of their achievements is being understood. The old domestic virtues can exist side by side with an enlarged outlook.

Wireless, too, offers a heritage to the children. If environment is important, then the romance and the music and the talks have all a significance in the lives of the lads and girls. There has been no invention or discovery that contributes so definitely to home-making.

I would make one appeal to those who select the programmes week by week. Do not get too "high-brow" either in lectures or songs, and don't get too humorous. Men and women tired with the battlings of a weary day want recreation, something between the *academic* and the merely silly.

Wireless is rediscovering the charm and happiness of home life, and by building happy homes it is welding the love that will hold the Empire together through sunshine and shadow, through peace and war.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Sir Hall Caine on Christmas Day.

SIR HALL CAINE, the world-famous novelist, is going to speak from the London Station at 7.0 p.m. on Christmas Day. His subject will be "A Dream of Christmas Day," and the talk will be S.R. to all Stations.

The "Peter Pan" Orchestra.

Best beloved, surely, of all children's plays is Sir James Barrie's "Peter Pan." Its ever welcome reappearance will be made at the Adelphi Theatre, London, on December 18th, under the conductorship of Mr. J. H. Squire, who has been Musical Director of this play for some years. During the afternoon of Sunday, December 21st, he will conduct, at the London Station, his "Peter Pan" Orchestra. As the music proceeds, a verbal description of the action of the play will be given, so that children who have enjoyed the play can imagine it again passing before them, while those who have not yet had the opportunity of seeing it will be able to visualize the story from the pictures they have seen in their books.

Interludes will be given by Miss Kate Winter, soprano, and Mr. Leonard Howings, tenor.

In the evening De Groot and the Piccadilly Orchestra will provide a miscellaneous musical programme.

The "Troo" Tea Band.

The Tea Band of the Trocadero Restaurant will be broadcast from London on two afternoons a week, beginning on Monday, December 20th, and Thursday, January 1st, 1925. From that date it will be broadcast twice weekly on Mondays and Thursdays.

This transmission will be preceded and followed by the usual afternoon talks, so that the programme will be as follows: 4 p.m., 1st Women's Talk; 4.10-4.30 p.m., Trocadero Tea Band; 4.50 to 5 p.m., 2nd Women's Talk.

On Christmas Presents.

Mr. William Caine, the well-known humorous writer, will give a talk on "Buying Christmas Presents" from the London Station during the afternoon of Monday, December 22nd, at 4.10 p.m.

A Broadcast Interview.

An interview with Lady Alexander will be broadcast from the London Station on Saturday, December 27th, at 4.20 p.m.

For Manchester Listeners.

An important feature of the Manchester programmes during Christmas week will be the performance of Bach's "Christmas Oratorio" on the afternoon of Sunday, December 21st. Time will not permit of this magnificent work being given in full, but the necessary omissions will not in any way spoil the performance.

The soloists will be Miss Nell Davis, Miss Rachael Hunt, Mr. Lee Thistlethwaite, and Mr. Arthur Wilkes, who, with the exception of Mr. Arthur Wilkes, have all taken leading parts in the operas broadcast from the Manchester Station. They will be supported by the "2ZY"

Opera Chorus under the guidance of Mr. Sam Whittaker, and by the Augmented "2ZY" Orchestra, conducted by Mr. T. H. Morrison.

Another interesting feature of the Manchester programmes in the week is a Symphony Concert on Tuesday, December 23rd, in which such well-known artists as Mr. Albert Sammons, Mr. Walter Hyde, and Miss Mavis Bennett are to take part.

Nottingham's War Orphans.

A novel feature will be introduced in the Nottingham Children's Corner on Christmas Day, when the Aunts and Uncles will entertain a number of war orphans with a Punch and Judy show and a Christmas tree in the Studio. The noises of the entertainment will be broadcast so that children listening will be able to hear the fun. A Christmas tree will be loaded with presents supplied by the Nottingham Radio Circle, the membership of which, in the course of a few months, has grown to over 2,500.

Hogmanay.

The principal Scottish festival is, of course, New Year's Eve. The Edinburgh Relay Station, therefore, is not giving a special programme on Christmas Day, except during the Children's Corner, when a play will be performed which has been specially written for the occasion by Miss Nancy Shaw, the popular "Auntie Molly" of that station.

The Special programme during Christmas week will be held on Friday, December 26th, when a particularly jovial programme has been arranged to prepare the way for Hogmanay. Dr. Lee Ashton's Boys' Choir will sing a number of carols, the British Legion Band will play a selection of popular numbers, Mr. Reginald Whitehead, the well-known bass, will sing some rollicking songs, and Mr. James Murray's Hawaiian Orchestra will contribute to the programme.

Mr. Easthope Martin.



MR. EASTHOPE MARTIN.

An evening with the works of Mr. Easthope Martin will be given at the Birmingham Station on December 17th. The name of Easthope Martin will be familiar to all listeners as one of the most popular of modern composers, and his works have been featured in the programmes on many occasions. In the main, Easthope Martin's works

are descriptive of the joys of rural life as instanced in his "Songs of the Open Country" and "Songs of the Fair."

Speaking of his birthplace, Stourport, the composer said: "There seems to be something in the atmosphere down in that quiet, unspoiled rural part of England that makes men want to express themselves in music, and in music that has something of the soil about it."

"Humpty Dumpty."

During the evening of Tuesday, December 23rd, the pantomime "Humpty Dumpty" will be relayed from the Palace Theatre, Aberdeen, and broadcast by the Aberdeen Station. The remainder of the programme will be given by the Aberdeen Students, whose programmes are always appreciated.

"The Messiah" from Aberdeen.

On Christmas Day "The Messiah" (Handel) will be relayed from the Music Hall, Aberdeen. This work is being rendered by the Aberdeen Choral Union, which was instituted in 1858, reconstructed in 1913, and is the oldest of its kind in Scotland. The conductor will be Mr. George D. Lamont, A.R.C.O.

The Spirit of Christmas.

The programme from Bournemouth on December 21st will breathe the spirit of Christmas. Mr. Herbert Heyner and Miss Doris Vane will be heard in traditional carols with modern orchestral settings by Vaughan Williams and Gustav Holst.

A Chinese Atmosphere.

On December 23rd Bournemouth listeners will be "conducted" through the city of Canton by Major Cooper-Hunt. Listeners will be asked to switch off the electric light, light up the Chinese lanterns, and burn a little incense! This, with the aid of a transmission of absolute Chinese music and dialogue, will create the necessary Oriental atmosphere.

This will be followed by the "Squire's Party," which proved such a success last Christmas. Listeners will be carried back eighty years, and entertained with the music of the Waits—the Carollers—and by the Squire's guests.

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"George, look at them little strings on 'is 'at! What's them for?"
"Why, them's 'is wireless aerials, o' course!"

The Story of a Famous Song.

How "Down Here" Was Written. By A. B. Cooper.

SINCE the days when Tom Moore moved the drawing-rooms of London to tears with his Irish melodies, there have been few of that poet's countrymen who have written more song lyrics than P. J. O'Reilly, whose name upon the covers of well known songs may be seen in almost every music-shop window. It is not too much to say that such songs as "The Hills of Donegal," "Drake Goes West," "Lads o' Devon," "Harvest," and many other lyrics by this writer, have not only a high musical value, but a high poetical value also.

But, perhaps, of all Mr. O'Reilly's songs, the one which is most beloved is "Down Here," or, as it is more often called, "Oh! It's Quiet Down Here," which Dame Clara Butt sings.

English folk have sometimes had reason to think that it would be difficult to find a quiet spot in "Quild Oireland," but the true lover of the Green Isle—and who does not love it who has an eye for beauty?—knows better, so that it is quite fitting that the spot to which the song refers should be on the other side of St. George's Channel. This is Mr. O'Reilly's account of the writing of this popular song:—

"After a strenuous and exacting time in London, I decided to seek the greatest possible contrast to its noise and turmoil. As a result, I found myself in the village of Curracloe, in Co. Wexford, about five miles as the crow flies from the harbour of Rosslare.

One Quiet Afternoon.

"Curracloe is a sleepy village within a few hundred yards of the sea. The road beyond passes through stretches of reeds and magnificent sand dunes, and it is an ideal place for anyone seeking repose.

"I stayed in a thatched cottage, embowered in flowers, and presided over by an old woman who persisted in regarding and treating me as an invalid who required both rest and care. It was in this retired cottage that 'Down Here' was written, on a peaceful summer day, when even the birds seemed too drowsy to sing.

"The old woman had gone marketing, so I had the cottage to myself, and all I could hear was the gentle sighing of the wind in the trees outside, and the ticking of an old-fashioned kitchen clock.

"The quiet of the afternoon was such an extraordinary contrast to the whirl and rush of London, that an almost religious feeling pervaded the atmosphere, arousing thoughts completely alien to the strenuous wear and tear of London life. Peace seemed indeed in my heart and in my mind, and it was under these conditions the song flowed spontaneously from my pen.

"On my return to London, I showed the lyric to May H. Brahe, whose musical and delightful setting was perfectly adapted to the thoughts that filled my mind in the quiet village of Curracloe.

"When I asked the composer of the music of 'Down Here' to tell me her side of the story, she said: 'These verses, with their spirit of brooding peace, made a great appeal to me the moment I saw them, and especially as it was early in 1915, when peace seemed a thing of the past.

"The musical setting evolved itself almost instantaneously, and the song was first sung at Blackpool by Dame Clara Butt, so that it had a

Oh! it's quiet down here,
Yes, as quiet as a mouse,
Save the sigh of the wind
And the clock in the house;
Oh! it's quiet down here.

Oh! it's quiet down here;
If a bird-note should break,
All the easy-going folk
In the village would wake.
Sure, it's quiet down here.

Oh! it's quiet down here,
And through all the long day
To the great God of Peace
I feel I must pray.
Oh! it's quiet down here,
But God is very near!

really wonderful 'send-off' and began its career most auspiciously.

An Interruption.

"Many amusing incidents have happened in connection with 'Down Here.' On one occasion, at the Floral Hall, Scarborough, the vocalist had just sung the first line, 'Oh! it's quiet down here,' when—bang! crash!—the local firework display began before it was due, and the noise and laughter put an end to any more song. I have heard also that when Dame Clara Butt was singing this song on one occasion, a row of chairs, all fastened together in the orthodox concert-hall manner, got overturned, and crashed to the floor just at the most inopportune moment.

"I suppose the fact that I am an Australian set the story going that the spot which was so 'quiet' was 'Down Under,' and a very circumstantial story came from the antipodes telling of the song's origin. This amused Mr. O'Reilly even more than it amused me, for if anyone ought to know where and how a song was written, it must surely be its author!

"It will probably be of interest to listeners to learn that a song of mine, 'Good-bye, and

God be With You,' of which Mr. O'Reilly wrote the words, was the first song to be broadcast in the Southern Hemisphere.

"It was in South Africa on the occasion of Lord Buxton's departure for England, after his term of office as Governor-General had ended. The song was heard out at sea, at quite a distance from the shore, and the episode created much excitement in Cape Town. The tenor who rendered the song sent me photographs and news-cuttings of the event, and I felt quite proud to think that a song of mine should have been selected."

In future, every aeroplane will carry wireless direction-finding apparatus. This enables the pilot to pick up waves from various stations, and he can thus, by estimating the angle, discover his exact position. The new apparatus is said to be much in advance of anything known before. It has been tested during fogs and cloudy weather and has been of much assistance to aeroplane pilots. It is claimed that it will make aeroplanes as regular and as certain as the railway.

A clock which automatically sets itself correct by means of the wireless time-signals from the Eiffel Tower is made by a firm in Leicester and is known as the "Pul-synetic" clock.

The system is as follows: Half a minute before the time-signal is due, the master clock switches on the valves and opens the aerial-earth switch of a specially designed receiving set. A "radio-selector" rejects the warning signals preceding the time-signal, but operates at the time-signal proper and sets the clock exactly right.

A Popular Quartet.

The Story of the L.S.Q.

LOVERS of chamber music the London String Quartet needs no introduction, and listeners will doubtless extend a hearty welcome to it upon its broadcasting debut, on December 17th, when the Quartet will be in the London programme.

It is sixteen years since the Quartet was formed, but nearly two years were occupied in private study and rehearsal before the first appearance was made at the Wigmore Hall, London, on January 26th, 1910. The London String Quartet had its full share of difficulties to overcome. As a famous musical critic has said: "Only the genuine love of music can explain their ardour at this time."

Having established itself in the world of music, the London String Quartet set to work to revive the glories of the old St. James' Hall "Pops." They began a series of popular concerts at which the works of the Masters and of living composers were played.

The L.S.Q. is now firmly entrenched in the forefront of public popularity, not only in this country, but in North and South America, and in nearly every country in Europe.

The composition of the Quartet has of necessity altered from time to time. The first leader was Albert Sammons, perhaps the most famous of British violinists. His place is now taken by James Levey, with Thomas Peters as second violin, H. Waldo Warner as viola, and C. Warwick-Evans as 'cello. Mr. Warwick-Evans is well-known to admirers of the Queen's Hall Orchestra.



THE LONDON STRING QUARTET.

A Radio Time-Table.

THE compiler of "The Broadcasting Time Table and Reception Log" (Chapman & Hall, Ltd., 2s. 6d.), Mr. Ronald Grierson, has filled a long-felt want.

The Time Tables and Log are issued in a very handy form and constitute a compendium of useful information to possessors not only of multi-valve but also of smaller wireless receivers. A full list of the British, Continental, and American (U.S.A.) broadcasting stations with their respective call signs and wave-lengths is very skillfully tabulated and in such a form as to allow, against each station picked up, the logging of all condenser readings, coils, as well as the necessary data for rapidly and accurately tuning in on a future occasion. Reference to any entry is facilitated by the fact that the stations have been classified into groups and in order of wave-length. All times of transmissions are also given.

Useful Maps.

Apart from the time tables and log pages, room has been found for the International Morse Code, many useful notes on reception and maintenance of equipment, hints as to the location and removal of faults in receivers, including tuning coil data, supplied by the respective makers, and three clearly engraved maps including one of marked utility, showing at a glance the approximate distance of the various foreign broadcasting stations from London.

The inside of the cover is ruled to allow of a record being logged of all amateur transmissions received.

It is a pity that a few minor errors should have been overlooked in the correction of proofs as they slightly detract from the general value of the work.

Official News and Views.

(Continued from page 527.)

With the Immortals.

Canolf Station has arranged a programme for Boxing Day with the title, "Christmas with the Immortals." Mr. Harry Brindle, bass baritone, and the "5WA" Choir will sing excerpts from oratorio. There will be a reading of Milton's "Hymn in the Morning of Christ's Nativity," with a special setting of some of the verses sung by the choir, and two plays, "The Shepherd" and Dickens's "Christmas Carol." A selection of popular carols will be given by the Station Orchestra and the "5WA" Choir at the end of the programme.

Belfast's Radio Players.

On Tuesday, December 23rd, the Belfast Studio will be the scene of "Charley's Christmas Party," a reproduction of an Ulster Ceidilith (pronounced Calley), written for the Belfast Radio Players by Charles K. Ayre. The Ceidilith is an informal gathering of neighbours at some farmhouse where they make merry with song, story and dance. At "Charley's Christmas Party" there will be an Irish piper, fiddler, a fluter, singers, and "Arter," the crusty, deaf old farm servant may be prevailed upon to sing one of the traditional "Come-all-ye's" of the countryside.

FRENCH listeners received a shock recently when in the middle of a concert came an S.O.S. from a steamer. There were yells and cries of "Help! We are sinking!" and then silence. It turned out that it was all part of a radio play, the rehearsal of which had accidentally become broadcast with the proper programme.

The Lost Art of the Voice.

By Professor E. W. Scripture.

(The author of this article is Professor of Experimental Phonetics in the University of Vienna.)

BROWSING over the contents of a well-filled tray in a bookshop on the Continent, I came on a book with the title, "The Land Without Music." To my astonishment, I found that the land was England. It is, perhaps, too much to insist that England is a land without any music worth listening to, but certainly it is a land without song, or the ability to sing.

I recall being present at an English opera house during a performance, by a wholly British company, of Verdi's *Aida*. All the people on the stage shouted and screamed in an effort, so it seemed to me, to drown each other's voices, as well as the orchestral accompaniment. Not one of them had the faintest notion of *bel canto*—the art of beautiful singing. Every one of them had been badly trained by instructors who did not know their jobs. Not without a good deal of persuasion would I listen again to British opera. This I can honestly say.

A Severe Critic.

A London singing master, famous in his day, declared not long ago that *bel canto* is a lost art. He told of the exquisitely beautiful singing of Jenny Lind and of Patti and others, and expressed the keenest regret that he was obliged to go on living with his ears badly tortured by the shouting and screaming, or something very closely allied to them, that pass in this country for good singing. This authority refused to listen to broadcast singing for this reason, adding that bad singing sounds even worse when broadcast, because no illusion is created by observing the singer; the listener's whole attention is focussed on the singing itself, with the result that its faults become glaring.

Hearing Without Seeing.

But, to give wireless its due, precisely similar conditions may enhance the pleasure to be derived from good singing. Concert-goers know quite well that it is possible to enjoy the pure and beautiful tones of, say, a great tenor even more by shutting one's eyes and listening, especially, perhaps, when one's attention is in danger of being distracted by the sight of a short, tubby man whose outward appearance is as unprepossessing as his voice is fascinating.

I made it my business to point out to the aforesaid singing expert that *bel canto* is by no means dead. All he had to do, I explained, was to buy a ticket to Vienna and make use of it without delay. In Vienna, the Continental city I know best, you may hear *bel canto* at a pitch nearly approaching perfection.

Caruso's Secret.

"That may be so," replied the singing master, "of Mozart's operas performed in the little theatre of the former Imperial palace, but I can hardly believe that it is true of grand opera in the big Opera House. All operatic singers, in my experience, are trained to shout."

"There you are quite wrong," I said. "I have sat in one of the galleries in the big Opera House in Vienna and heard a young singer in the rôle of Marcella, in *Carmina*, sing in the loveliest and purest tones I have ever heard. This she did without the slightest effort or strain, yet her voice penetrated to the farthest corners of the great auditorium. She, perhaps, more than anyone I have known, possessed the true secret of *bel canto*."

"How did she do it? That I cannot tell you, beyond saying that she breathed beautifully, used her vocal chords beautifully, and enunciated beautifully. One of these days I intend to

register her breathing and voice by an appliance I have in my laboratory; then, possibly, I shall discover her secret."

Once I obtained a record of Caruso's singing, and analysed the minute sound waves by the aid of a microscope. Caruso was a master of the art of *bel canto*, and the results of my experiment were astonishing. His voice did not do the things we had all supposed it did. He did not stop his larynx as would be indicated by the words he sang; he did not make his vowels of regular intensity, while he even put in little vowels, too short to be detected by the ear, where there should not have been any.

"Tricks of the Trade."

All this, which is not easily explained to the lay mind, was a secret so far as the public was concerned, but it was a secret that transformed a laborious piece into melodious song. As a matter of fact, the secret was unrealized by Caruso himself. He believed that he was singing according to theory, and when I tried to tell him that these things made his singing more wonderful than any theory could ever do, he got very angry, and said that I was accusing him of using what he termed "tricks of the trade." I dared not tell him that he never sang evenly in pitch, but moved his voice up and down to give the right expression to it.

The Tireless Singer.

These so-called tricks of the trade are, in fact, the secrets of *bel canto*. Caruso would go through grand opera without an effort. He would come off the stage ready for any sort of lark, while his fellow singers would be dripping with perspiration and often nearly fainting from fatigue.

I have a number of this great singer's secrets locked up in my desk, and there, I fear, they must remain, at any rate, for the present. I have tried to interest vocal instructors in the hope that they might be induced to alter their methods and so produce good singers. But none up to now has listened. I repeat, I have the secret of *bel canto*, but, of course, rather than force it down unwilling throats I propose to stick to it.

The Science of Beauty.

Perhaps I may mention that I am taking up the study of *bel canto* as a science. The art of beautiful singing requires, in the first place, what I have already spoken of as beautiful breathing. Observe, if you will, that I do not speak of "correct breathing." Every vocal instructor teaches what he, or she, considers to be correct breathing, with the result that the singer seems to use his chest and stomach to the detriment of his voice. What is correct is really not of the slightest importance; what matters is what is beautiful.

In pursuance of my studies in this special branch of the subject, I am going to record in my laboratory the breathing of *bel canto* singers, by way of noticing just what it is they do, and how they do it. In this way we shall probe the most important secret of the art. Likewise by means of another kind of apparatus I hope to find out just how these singers use their vocal chords.

To this I would add that I shall not divulge the results of these experiments to the singers themselves. They should not know or think anything about them, because it is essential to good singing that the singer should never think about himself.

Shall I tell anyone else about what I find? One of these days perhaps our vocal instructors will wake up; which of them does so first will be invited to my laboratory at King's College, London, where maybe I shall be able to show him a thing or two!

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SCHOENBERG'S "RESPLENDENT NIGHT," (NEWCASTLE, SUNDAY.)

ARNOLD SCHOENBERG was born in Vienna in 1874. *Resplendent Night* (*Verklärte Nacht*) is one of his earlier works. It first appeared some years back as a Sextet for Violins, Violas and Cellos (two of each). To-day's version is for String Orchestra. It is identical with the original, except that there are, of course, several instruments to each part, and the bass (the second Cello part) is frequently reinforced by Double Basses.

The music is based on a poem by Richard Dehmel, which is prefixed to the score of the work. It embodies a fantastic, highly-imaginative conception, telling of a man and a woman walking over a barren heath on a cloudless, moonlight night. The woman has betrayed the faith which she owed to the man. He reassures her, telling her that this glorious night transfigures all things. The two pass on through the night.

The music of this work, however "modern" it may at first sound to some hearers, is in reality distinctly descended from the German nineteenth-century style (e.g., Beethoven), and actually follows the general lines of statement, development, and recapitulation of "tunes." But there are so many tunes, and their treatment is so complex, that the most experienced musician could hardly hope immediately to follow the music in detail without the score. One should, rather, try to appreciate it as a tone-picture, and as an expression of the spirit of the poem, dominated by the atmosphere of this resplendent, moonlit night.

BACH'S "SLEEPERS, WAKE!" (ADELPHI, SUNDAY.)

Of all Bach's Church Cantatas (and they are very many) this is, perhaps, one of the most effective. It takes its name from the well-known "Chorale" on which it is founded. Though many English people do not know a German "Chorale" as such, there are few who do not know certain examples which we have adopted as hymns: *Now thank we all our God* is everywhere familiar; and this one, *Sleepers, wake!* is a voice is sounding, though not quite so frequently in use, is, nevertheless, often sung.

Bach has used the Chorale as the basis of an extended work for Soprano, Tenor, and Bass soloists, Chorus and Orchestra. Sometimes he uses the actual Chorale melody; always, the text of the Cantata follows the thought of the Chorale.

The Orchestra used is a modest one; it never exceeds three Oboes, Strings and "Continuo." This "Continuo" is represented on paper as the base of the whole structure, with a series of figures placed underneath. From this, a player on some keyboard instrument would supply a continuous background (hence the name), filling in the general texture at his discretion.

There are seven distinct Movements.

I.

The Orchestra starts with a brief Introduction. Strings and Woodwind alternating. Very soon, Soprano enters. They declaim the First Verse of the Chorale to its own Tune; "*Sleepers, wake!*" a voice is sounding," is the first line. As the Tune is put into long notes, and there are slight breaks between the lines, this becomes a fairly extended Movement. The Orchestra continues throughout with the material with which it started. Alto, Tenor, and Basses meanwhile take up in turn some melodic fragment, a different one for each line of the Chorale.

II.

This is a "Recitative," or free declamatory passage, for Tenor, lightly accompanied by the

Continuo. He sings, *He comes! the Bridegroom comes!*

III.

This is an "Aria," or Song, for Soprano and Bass (soloists), SOLO VIOLA, and CONTINUO. The musical material is largely derived from the first few notes of the opening.

The Soprano sings, *My Saviour, draw nigh! I wait Thee with lamp brightly burning; the Bass answers, Thy Saviour is near!*

IV.

In this the TENORS sing the Second Verse of the Chorale, beginning *Zion hears the watchmen's voices*. There is an independent orchestral accompaniment, scored for VIOLINS and VIOLAS in unison, and CONTINUO.

V.

This is another Recitative; this time sustained STRINGS are added to the Continuo. The singer is the Bass, who begins, *So enter in with me, My fair, my chosen spouse.*

VI.

This is an Aria for SOPRANO, BASS, and SOLO OBOE (with, of course, Continuo). The Soprano begins, *My Friend is mine, the Bass responding, Yes, I am thine.*

VII.

This is a simple, vigorous setting of the Third Verse of the Chorale, in its hymn-like form. The four Chorus parts are simply doubled by all the Orchestra. (This doubling is sometimes left out, and the singing left unaccompanied.) The words begin, *Now let every tongue adore Thee.*

SCHUBERT'S C MAJOR SYMPHONY.

(BOVENDEATH, TUESDAY.)

This colossal work was Schubert's last Symphony. It was quite beyond the powers of the Viennese orchestra of his day, and never, in fact, got beyond rehearsal in his lifetime.

It has four separate Movements, as follows:—

I.

Moving at a steady pace. This opens with a stately Introduction, constructed on the tune given out unadorned by HORNS at the opening. It leads without a break into—

Quick, but not too quick—the Movement proper. The FIRST MAIN TUNE is announced at the outset. Its chief feature is the phrase played by all STRINGS, unison, at a low pitch. It persists for a long time. At last it is followed by the quiet SECOND MAIN TUNE, first played by OBOES and BASSOONS. The whole Movement is made out of these two Tunes, and the stately Tune of the Introduction.

II.

Moving steadily. This Movement has a distinctly song-like character. The Strings start a soft, throbbing groundwork, then the OBOE begins a slow, expressive song, which dominates the Movement.

III.—SCHERZO.

Quick and lively. This is a very exhilarating Movement, in the regular Scherzo (or Minuet) form, though each section is of great length.

The SCHERZO proper consists of a Tune, repeated, developed, and again repeated.

It is followed by a "TRIO" in the same form, followed by the repetition of the SCHERZO.

IV.—FINALE.

Quick and lively. This is in Sonata Form. The FIRST MAIN TUNE (which starts at once) is not of the song-like order; it consists of several fragmentary phrases. But the very repetition here imprints these phrases ineradicably in one's mind before there comes a complete break. Then the HORNS start to reiterate a single note, and the WOODWIND give out the SECOND MAIN TUNE. Nothing more needs to be described.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

A Professional Fault-Finder.

DEAR SIR,—I am a professional fault-finder (medical), criticising people's mode of living, etc. I have been listening for twelve months, and I find it impossible to raise even the semblance of a grumble. I have a lot of patients who are wireless "fiends," and I cannot get a grumble out of one of them. Let me thank you most sincerely for your splendid work. It would do your heart good to see some of my old invalid people with the 'phones glued to their ears. What a joy you have brought into all our lives! Yours, etc.,

Surbiton.

W. A. D.

Transmitting Dialect.

DEAR SIR,—My wife and I are new recruits to wireless, and we consider your programmes excellent. One interesting fact we notice is that speech by Scotsmen and Yorkshiremen is received more clearly and crisply than any other. The short, abrupt termination to their words seems favourable to transmission. It would be interesting to know if others experience this better reception, and also why it is so.

Yours, etc.,

Suffolk.

O. G. D.

A Tip for Crystal Users.

DEAR SIR,—In a recent talk Captain Eckersley mentioned the difficulty of keeping the cat's-whisker in a permanent position, owing to the fact that vibrations caused by traffic, or even by a person walking heavily across the floor, frequently move it from the "vital spot." We got over this difficulty in very simple fashion by inserting a piece of india-rubber between the ebonite pad and the detector's glass slider. The rubber can be pared down to act as an adjustable wedge, which will absorb all "shocks" and enable the crystal-user to keep his cat's-whisker on that "perfectly wonderful spot" all the time.

Yours, etc.,

Hull.

R. R.

An International Licence?

DEAR SIR,—My conscience was certainly pricked a few nights ago when it was mentioned that undoubtedly a lot of people were listening to your excellent concerts entirely free of charge, having omitted to pay their annual licence. As I reside in Paris, I feel that I must thank you for the daily enjoyment I obtain, thanks to your Chelmsford station. I hope that the time will come when there will be an international licence, so that everybody living in one country or another will in a small way contribute towards the general advancement of broadcasting.

Yours, etc.,

Paris.

W. E. C.

Balance in Music.

DEAR SIR,—"G. H. J. T." does not seem to know the meaning of balance in music, of which he talks so glibly. Does he think that when a pianist accompanies a vocalist they should both be heard at the same strength or volume? Surely not! If he does imagine that this is true balance, he has probably never been in a concert hall and heard any vocalist or instrumentalist of repute. A good accompanist would never allow himself or herself to be "heard" in the manner "G. H. J. T." suggests; and it is a poor soloist who would tolerate an accompanist as loud as himself. As a matter of fact, I have often wanted to write and complain of the heavy accompaniments which we sometimes have, marring an otherwise very excellent performance.

Yours, etc.,

London, E.

B. O.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

A Sailor's Request.

DEAR SIR,—Would it be possible, when giving the weather reports, to include the directions of winds? I am a master mariner, trading from London to France, and I can get London and Chelmsford quite clearly in France on a crystal set. I get inquiries from other mariners for the weather forecast, and the inclusion of the directions of winds would be of great assistance to us.

Yours, etc.,

London, S.E.

A. H.

[The R.B.C. has asked the Air Ministry for wind directions during winter months and other windy seasons.]

Translations Wanted.

DEAR SIR,—Might I plead with you to give the English translations of any foreign words used in the weekly programmes contained in *The Radio Times*?

For instance, on a recent Sunday, "Omlra mai fu" was rendered, and I plead guilty to the fact that I did not know what it meant. I feel that many who, like myself, have no knowledge of foreign languages, would be extremely grateful for a translation.

Yours, etc.,

London, W.

A. J. B.

The Oscillator Nuisance.

DEAR SIR,—Can nothing be done to stop the very selfish people who own valve sets and who like to let all their neighbours know it? I am now listening to the London Male Voice Octet through my loud speaker, but the whole concert has been absolutely spoilt for me. At intervals of five to ten minutes I get a terrible howling and whistling. I can only listen about three times each week, and invariably on the evenings on which I can tune in, this annoyance goes on the whole time. Apparently it is someone living very near to me. This has been going on for several weeks now. Personally, I think these people deserve to have their licences cancelled.

Yours, etc.,

Fulham.

C. R.

[The situation about oscillation at present is that the local Radio Societies have very kindly undertaken to do their best to educate the public in general to the avoidance of oscillation. We never broadcast an appeal, as we always find that if we do so it only makes matters worse in other areas, where there are people of so extraordinary a temperament that they desire notoriety for their district even in such a subject. The solution, therefore, seems to be to apply to the Fulham and Putney Radio Society, whose address is 125, Hurlingham Road, Putney, or to the Radio Society of Great Britain, 53, Victoria Street, S.W.1. We would recommend you to join a Radio Society, so that the Radio Societies may be able to say that they truly represent public opinion on this very vexed question. As for advice on the subject, Captain Ekersley seldom neglects to mention the matter in his technical talks.]

Listening in Norway.

DEAR SIR,—We will present us as Norwegian Radioamateurs and enjoy very much the British Broadcasting stations. We don't exaggerate saying that the stations of the Company are the best of all to us Norwegian listeners. We thank the Direction of the Company for the Norwegian and Scandinavian Nights from Aberdeen and Bournemouth. Here in Norway we Norwegian amateurs for long time have awaited the erection of our own Broadcasting Station, and now it seems as all is in order, and thus in a couple of months we will have our own Broadcasting Station. At last we thank for the good amusement which we have got and for the good amusements to come.

Yours, etc.,

"Two Brothers."

Fredrikstad, Norway.

PEOPLE IN THE PROGRAMMES

The Talking Woman.



Mrs. PHILIP SNOWDEN.

Mrs. Snowden's title will certainly be more firmly established after December 20th, when she will talk before the microphone on the Upbuilding of Palestine.

Like so many women, she has been talking all her life. But unlike so many women, she has always confined her conversation to things that matter. As she is said to be the most beautiful and the best-dressed woman in the Labour movement, so she is also said to be the only woman in the Labour movement who has never uttered an ungrammatical sentence.

Oh, Comrade!

MRS. SNOWDEN has a keen sense of humour and can appreciate a joke against her own side. In her last book, for example, she quotes this letter, to show how meaningless the word "comrade" may become:—

"Dear Comrade, What do you mean by selling out like you did? You are a liar and a scoundrel. You ought to be shot, you filthy dog. Yours fraternally —"

Truly, we are all brothers and sisters. And so, like brothers and sisters, we slang one another!

Two in One.



SIR HORACE PLUNKETT.

TALKING of women and talking reminds me of a good story told by Sir Horace Plunkett, who is to talk on Country Life on December 16th.

Sir Horace is now a finished speaker, but it was not always so. And in the old days, after he had delivered a lecture in Dublin on the conditions of the poor, he received from a lady a note, which ran:—

"What you need are two things—first, a wife; second, lessons in elocution."

But Sir Horace was equal to that. He just wrote back: "These are only one!"

"Woodbine Willie."

THEY called him "Woodbine Willie" because, when the boys were fighting over there, he was always in the front line distributing the odoriferous weed. His real name is the Rev. G. A. Studdert Kennedy. But he doesn't mind what you call him, so long as you listen to him.

"Woodbine Willie" talks straight from the shoulder, as you'll realize when you hear his delightful brogue delivering an address from London on December 14th.

Here's a sample of his style: "Comrades, you'll agree with me when I say that if we men thought a little more about right and wrong and a little less about fags and flappers, it would be a good deal better for the world."

He never loses his head. On Armistice Night, he led his people through the Trafalgar Square mule holding the Cross on high.

A Great Soprano.

HERE you see a picture of Miss Miriam Lorette, who is singing in the All Stations Programme on December 10th.

Whether it's Coumad or Puccini or Borodin, Miss Lorette's phrasing is equally superb. But perhaps she is best of all in Mozart.

"Mozart for Mozart's sake," pronounced one critic, when he heard her as the Countess in *Figaro*. Could she have been paid a better compliment?



MISS MIRIAM LORETTE.

"The Man Who Makes Good Music Pay."

SIR LANDON RONALD, who is conducting the Scottish Orchestra, Glasgow, on December 20th, needs no introduction. He has been described as "The Man Who Makes Music Pay." More accurately, one might call him the man who makes good music pay. It is said that he can conduct all Elgar's works from memory.

Singer and Organist.

FEW baritone voices have sung from Bournemouth Station so often as Mr. Herbert Smith, who has taken part in all classes of programmes, including opera and oratorio.

Before becoming a vocalist, Mr. Smith studied for the organ; but later he obtained an appointment in the choir at Carlisle Cathedral, and has since held appointments in three other Cathedral choirs—Norwich, Durham, and Winchester.

On resigning his appointment at Durham, Mr. Smith came to London and studied singing before again taking up Cathedral work at Winchester.

Three Stars.

PETER DAWSON, singing at a Carol Concert, December 20th. Baritone. His gramophone records have sold to the tune of over ten millions, and his voice raised over £150,000 for the Red Cross during the War.

Sir Alfred Robbina. Talking from London December 16th on "Dickens's America and To-Day's." One of the great journalists. Editors all agree that his literary style alone is a "scoop."

Albert Sammons. Playing violin from London, December 14th. The English Kubelik. But on the Continent they compliment players by calling them the Austrian, Hungarian, or Romanian Sammons.

"OYEZ."

IMPRESSIONS OF JAVA.

MR. F. G. KEILLER, F.R.G.S., F.R.S.A., who will talk at the London Station on December 18th, has lived for many years in the Dutch and British Far Eastern Colonies. He speaks several of the native languages of the Archipelago, and was a member of the Dutch Municipal Council of one of the largest districts of the Island of Java.

Having an intimate knowledge of these countries, their peoples, and their customs, Mr. Keiller is able to make his lectures interesting to general audiences. His subject on December 18th will deal with his impressions of native life in Java.

WIRELESS PROGRAMME—SUNDAY (Dec. 14th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

2.0-5.0. **Popular Classics.**

S.B. to Newcastle.

MAY BLYTH (Soprano).

ALBERT SAMMONS (Solo Violin).

THE WIRELESS SYMPHONY

ORCHESTRA:

Conducted by DAN GODFREY, Junr.

The Orchestra.

Overture, "Le Carnaval Romain" *Beethoven*

May Blyth.

With Orchestra.

"Softly Sighs" ("Fuschuta") *Wagner*

"Elizabeth's Overture" ("Tanzdancer") *Wagner*

The Orchestra.

Suite No. 1, "Peer Gynt" *Grieg*

1.30. Albert Sammons.

Romance in G for Violin and Orchestra *Beethoven*

May Blyth.

"The Lovers" *Liost*

"Fainter and Fainter in My

Somber" *Bruckner*

The Serenade *Bruckner*

The Orchestra.

Youn' Pomm, "Finlandia" *Sibelius*

4.0. Albert Sammons.

Moment Musical "Schubert's Kyriele

Cherry Ripe" *Cyrl Scott*

"Waltz" *Bruckner-Hochstein*

From the Canzonas "S. Gardner

The Orchestra.

Symphony No. 5 in E Minor ("From the

New World") *Devoch*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from*

Bournemouth.

5.0. The Bells of St. Martin's.

5.25. A SIMPLE EVENING SERVICE,

in which all people can take part.

With an Address by

The Rev. STUDDERT KENNEDY.

Relayed from

ST. MARTIN-IN-THE-FIELDS.

6.0. **Musical Programme.**

ELSIE SUDDABY (Soprano).

GEORGE PARKER (Baritone).

HERBERT FRYER (Solo Pianoforte).

THE "2LO" QUARTET

(Violin, Flute, Harp and Organ).

Leader, S. KNEALE KELLEY.

The Quartet.

"Ecstasy" *Gounod*

Elsie Suddaby.

"Where Shall the Lover

Rest?" *Parry (11)*

"My Heart is Like a Singing

Bird" *Handel*

"Morning Hymn" *Handel*

Herbert Fryer.

Misop in E Flat *Beethoven*

(Composed at 15 years of age.)

"Hark, Hark the Lark" *Schubert-Liszt*

"Si Omesu" *Elais* *Handel*

George Parker.

"The Bells of San Maria" *John Ireland*

"The Old Pinid Shawl" *Haynes (11)*

"The Floral Dance" *Moss*

Elsie Suddaby.

"Orpheus with His Lute" *Sullivan (11)*

"Shepherd's Cradle Song" *Somerville*

The Quartet.

Large *Handel*

Romance *Liberty*

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENE-

RAL NEWS BULLETIN. *S.B. to all*

Stations. Local News

10.15. Herbert Fryer.

"La Cathédrale Engloutie" *Debussy*

"Missa" *Debussy*

Prelude in G Minor *Rockswold*

George Parker.

"Lullaby" *Schubert*

"To the Lyre" *Schubert*

"And Yet I Love Her Till I Die"

Parry (11)

The Quartet.

Serenade *Fall*

Elsie Suddaby.

Accompanied by the Quartet.

"Ave Maria" *Back-Ground*

10.45.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION PIANOFORTE

QUINTET:

JOAN MAXWELL (Soprano).

HAROLD HOWES (Baritone).

Quintet.

Overture, "La Princesse Joaze" *Saint-Saëns*

Suite, "Summer Days" *Contra*

Baritone Songs.

"The Devout Lover" *Maud White*

"Sammertime on Borden" *Graham Peck*

"I Would I Were a King" *Sullivan (11)*

Soprano Songs.

"A Cycle of Life" *London Round (11)*

Quintet.

Incidental Music to "Pina" *Coltrange-Taylor (11)*

Baritone Songs.

"Thanksgiving" *Adrian*

"The Song of Mykiss the Cretan" *Kilgus*

Soprano Songs.

"The Pavilion of Dreams" *Bain-Lewis (20)*

Quintet.

Intermission, "The Teddy Bears' Picnic" *Repton (11)*

Waltz, "Bal Masqué" *Pletcher*

5.0-5.30.—CHILDREN'S CORNER. *S.B.*

from Bournemouth.

5.30.—Hymn, "O Come, O Come, Emmanuel"

(A. and M., No. 49).

Religious Address by The Rev. H. A.

JONES, All Saints' Church, Small Heath.

Antiphon, "Sing, O Heavens" *Sullivan*

Hymn, "Lo, He Comes with Clouds De-

scending" (A. and M., No. 51).

Contralto Solo, "Abide With Me"

Liddle (11)

(Soloist, WINIFRED MORRIS.)

9.3. **Symphony Programme.**

THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

Overture, "Leonora" No. 3 *Beethoven*

Symphony No. 20 in D *Mozart*

Suite No. 1, "Carmen" *Bizet*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. *Orchestra.*

"Londonberry Air" *rev. Percy Goings*

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-5.0. BAND OF 1ST BATT. THE

CAMERONIANS.

CONSTANCE WENTWORTH (Vocalist).

Relayed from South Parade Pier, Bournemouth.

5.0-5.30.—CHILDREN'S CORNER. *S.B. to*

all Stations.

5.30.—The Very Rev. DAVID S. CAIRNS,

D.D. *S.B. from Aberdeen.*

9.0. **"The Golden Legend."**

Adapted by Joseph Bennett from Long-

fellow's Poem.

Set to Music by Arthur Sullivan (11).

Elsie *EDYTHE KINCH (Soprano)*

Ursula *GLADYS JAMES (Contralto)*

Prince Henry *OSMOND DAVIS (Tenor)*

Lucifer *TOM BROWN (Bass)*

THE "6BM" CHOIR.

THE WIRELESS ORCHESTRA:

Under the Direction of

Capt. W. A. FEATHERSTONE.

Prologue: The Spire of Strasbourg Cathe-

dral, Night and Storm. Lucifer, with

the Powers of the Air, trying to tear

down the Cross.

Lucifer and Chorus.

Scene 1.—The Castle of Vauxbourg on the

Rhine. A Chamber in a Tower. Prince

Henry sitting alone, ill and sad, Mid-

night.

Prince Henry, Lucifer, and Chorus.

Scene 2.—Before the house of Ursula. Vil-

lagers have gathered after labour. Feas-

ing.

Elsie, Ursula, Prince Henry, and Chorus.

Scene 3.—On the road to Salerno.

Elsie, Prince Henry, Lucifer, and Chorus.

Scene 4.—The Medical School at Salerno.

Lucifer dressed as a Doctor.

Elsie, Prince Henry, Lucifer, and Chorus.

Scene 5.—Ursula's Cottage.

Ursula and a Forester.

Scene 6.—The Castle of Vauxbourg on the

Rhine. Prince Henry and Elsie stand on

the Terrace. It is the evening of their

marriage day. The sound of bells heard

from a distance.

Elsie and Prince Henry.

Choral Epilogue.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. *Orchestra.*

"Ave Maria" *Schubert*

10.20.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. HERBERT WARE'S STRING

ORCHESTRA.

RONALD CHIVERS (Baritone).

Orchestra.

"Serenade" *Mozart*

"Folk Tune and Fiddle Dance" *Pletcher*

Ronald Chivers.

"An Autumn Love Song" *Sunderson (11)*

"Son of Mine" *Walters*

"Rebel" *Orchestra.*

"Two Norwegian Melodies" *Grieg*

"Au Bord de La Mer" *Dandley*

Ronald Chivers.

"Comrades of Mine" *W. G. Jones*

"Bush Night Song" *W. G. Jones*

"Stockbridge's Song" *W. G. Jones*

"The Meaning of Faith," by CANON

ROBERTS.

Orchestra.

"An Evening Breeze" *Langley*

"Salento Intrada" *Dandley (2)*

Ronald Chivers.

"On Wings of Song" *Mendelssohn*

"Mendin' Roadways" *Eric Carter*

"To Anthea" *Butter (11)*

Orchestra.

Suite of Five Short Movements *Dandley*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from*

Bournemouth.

5.30.—The Very Rev. DAVID S. CAIRNS,

D.D. *S.B. from Aberdeen.*

9.0. **Mainly Haydn.**

THE STATION ORCHESTRA.

Conductor, WARWICK DRAITHWAITE.

MADOC DAVIES (Baritone).

WINIFRED SMALL (Solo Violin).

Orchestra.

Symphony No. 4 *Haydn*

1st Movement—Adagio Cantabile Vivace

And.

Winifred Small.

Genre *Back-Knicker*

Rondo *Mozart-Knicker*

Madoc Davies.

Recit., "And God Said," *(The Creation)*

Let the Waters Form *Haydn (11)*

Air, "Rolling in Foam-

ing Billows" *Haydn*

"The Husbandman" *(The Seasons)*

Haydn

Winifred Small.

Meditation *Alcorno*

Polichinelle *Knicker*

Variations on a Theme by Corelli

Terzini-Knicker

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 543.

WIRELESS PROGRAMME—SUNDAY (Dec. 14th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station concerned.

Madoc Davies.
Recit., "And God Said,
Let the Earth Bring
Forth"
Recit., "Straight Open-
ing Her Fertile Womb"
An., "Now Heaven in
Fuller Glory Shown"
Orchestra.

Symphony No. 4 Haydn
2nd Movement—Andante.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Orchestra.
Symphony No. 4 Haydn
3rd and 4th Movements—Menuetto-Alle-
gro Molto; Finale—Allegro di Molto.
10.30.—"The Silent Fellowship."
10.35.—Close down.

2ZY MANCHESTER. 375 M.

3.0. Vocal and Instrumental, and a Play.
ANNIE LORD (Solo Pianoforte).
KATHLEEN MOORHOUSE (Solo Violin).
GARY VALLE (Soprano).
J. K. GLEDHILL (Tenor).
THE "2ZY" MERMAID CLUB.
Directed by KIT MARLOWE.

Annie Lord.
"Aufschwung" Schumann
"Berceuse" Chopin
"Air de Ballet" Max Mayer (24)
Gary Valle.
"A Memory" A. Goring Thomas (15)
"Lullaby" Hamilton Hurty (1)
Kathleen Moorhouse.
Sonata in E Major Marcello
J. E. Gledhill.

"A Request" A. Woodford-Fruden
"In the Day" Leoncavallo
Recit. and Aria, "Sound as a Bells" Handel
3.45. "FATHER NOAH."
A Play by G. Whitworth.
Annie Lord.

Baccantella Rachmaninov
Clair de Lune Debussy
Scherzo Humoresque Tchaikovsky
Gary Valle.
"O Primavera" Tordella
"Sweet Blue-eyed Maid" R. A. MacDowell (4)
Kathleen Moorhouse.

Andante Cantabile Dittersdorf
Caprice Arrien Tchaikovsky
Scherzo Espagnole Paganini
J. E. Gledhill.
"Sigh No More" Aida (14)
Recit. and Aria, "Comfort Ye Every Val-
ley" ("The Messiah") Handel
5.0.5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

5.0.—S. G. HONEY: Talk to Young People.
3.25.—Hymn, "In the Weak Mid-winter"
(English Hymnal No. 25).
Religious Address by the Rev. W. E.
CUNLIFFE, M.A., Vicar of St. Philip's,
Blackburn.
Hymn, "Jerusalem the Golden" (English
Hymnal, No. 412).
Hymn, "As Now the Sun's Declining
Rays" (English Hymnal, No. 252).
5.45. Operatic.

THE "2ZY" ORCHESTRA.
ELEANOR LOMAS (Soprano).
Orchestra.
Selection, "Romeo and Juliet" ... Gounod
Selection, "Aida" Verdi
Selections { "Tannhäuser" } Wagner
{ "Lohengrin" } Wagner
Eleanor Lomas.
"Twas Night and All Around Was Still"
("I Traviata") Verdi
"A Little Voice I Heard Just Now"
("The Barber of Seville") Rossini
Orchestra.

Solo, "Carman" Riet
Solo, "The Mastersingers" Wagner
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Eleanor Lomas.
"Return Victorians" ("Aida") ... Verdi
Recit. and Felonaise, "I Am Titania"
("Mignon") Ambroise Thomas
Orchestra.
"We Rejoice That Our Saviour is Living"
Munich

10.35.—Close down.

5NO NEWCASTLE. 400 M.

3.0.5.0.—Programme S.B. from London.

5.0.5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

5.30. THE "5NO" CHORAL SOCIETY.
Hymn, "How Sweet the Name of Jesus
Sounds" (A. and M., No. 175).
The Rev. A. LEE: Address.
Hymn, "Glory to Thee, My God, This
Night" (A. and M., No. 25).
THE STATION STRING ORCHESTRA.
Conductor, EDWARD CLARK.

ALFRED M. WALL (Solo Violin).
Orchestra.

3.0. Serenade Mozart

3.10. Alfred M. Wall.
Concerto for Violin and Orchestra in A
Minor Bach

3.30. Orchestra.
Two Norwegian Melodies Grieg
"Verklärte Nacht" Arnold Schönberg
(First Performance in England.)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Orchestra.
Andante from Second Divertimento Mozart
Irish Tunes from County Derry ... Grainger

10.25.—Close down.

2BD ABERDEEN. 495 M.

CRUE DAVIDSON (Contralto).
THE CITY OF ABERDEEN
MILITARY BAND.
Conductor, HAYDN P. HALSTEAD.
THE WIRELESS ORCHESTRA.

3.0. Band.
Overture, "Saul" Antonio Buzzini
Crue Davidson.
"The Lord is My Light" Aftosen (1)
"Shepherd's Cradle Song" Nourvelli
"At Michael's Gate" Kemp
Orchestra.

"Dance Macabre" Saint-Saens
"Evening in Odenswald" Fiedler
"Boils at Coblenz" Fiedler

Band.
Intermezzo, "Secrets" Chas. Ancliffe
Selection, "Elijah" Mendelssohn

4.0. Crue Davidson.
"Swing Low, Sweet
Chariot" arr. Barleigh
"Go Down, Moses" arr. Barleigh
"There is a Green Hill" Gounod (11)

Band.
A Musical Bouquet, "Mittum in Parvo"
arr. Walter Partridge
Crue Davidson.

"Beyond the Dawn" Sanderson (1)
"Beloved, it is Now" Ayward
"The Star of Bethlehem" Adams (1)

Band.
Overture, "Aegarth" Haydn P. Holstead
"Onward Christian Soldiers"
(Tune: "St. Gertrude")
Hymns: "Son of My Soul" (Tune:
"Hursley")

Orchestra.
Overture "Canto"
March Noisetto
Valse des Fleurs (Suite) Tchaikovsky

5.0.5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

5.30.—The Very Rev. DAVID S. CAIRNS,
D.D., Principal of the United Free
Church College, and Professor of Apolo-
getics, Ex-Moderator of the General
Assembly: Religious Address. S.B. to
other Stations.

5.0. Cantata.
"SLEEPERS, WAKE"
Bach (11).

(With Orchestral Accompaniment.)
Chorus, "Sleepers, Wake"
Recit., "He Comes, the Bridegroom
Comes" (Tenor).
Air, "I Seek Thee, My Life" (Duet).
Choral, "Zion Hears Her Watchmen's
Voices."
Recit., "Come, Enter In With Me" (Bass).
Air, "My Friend is Mine" (Duet).
Choral, "Glory Now to Thee Be Given."

DOROTHY SHILK (Soprano).
FORBES Y. RAE (Tenor).
KENNETH BLISS (Bass).
WILLIAM SWAINSON'S CHOIR.
Conductor, WILLIAM SWAINSON.

3.45. Choir.
Two Songs of Farewell Parry

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Orchestra.
Selected Hymns.

10.25.—Close down.

5SC GLASGOW. 420 M.

3.0.5.0. Organ and Pianoforte Recital.
Relayed from Kinning Park Hall,
HERBERT WALTON (Organist).

HERBERT A. CARRUTHERS (Pianist).
Organ.
Processional March Henry Bird (11)
Andante from 2nd Symphony Haydn (11)
"Fantasie Rustique" Wolfenbutter
The Great E Flat Prelude J. S. Bach
Piano.

Concerto in E Flat Liszt
Organ.

Symphony No. 5 (First Movement) Fidor
Harcroft Steindler-Bennett
Organ Concerto, No. 4 Handel (11)
Piano.

"Capriccio Brillante" Mendelssohn
"The Island Spell" John Ireland
"Water Symphonies" Frank Bridge
"Fancies"
Prelude in G Minor, Op. 25, No. 5
Rachmaninov

Organ.
Intermezzo and Easter Hymn ... Mascagni
Lament, "The Flowers of the Forest"
arr. Stuart Archer (20)

Prayer and Cradle Song Gudmund
Finale in E Flat Gudmund
5.0.5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

5.30.—The Very Rev. DAVID S. CAIRNS,
D.D., S.B. from Aberdeen.

ROBERT BURNETT (Baritone).
JOHN B. DICKSON (Solo Violoncello).

Baritone Solos.
"Come, Blessed Cross" Bach (11)
"Christ in His Garden" Tchaikovsky
"The Wanderer" Schubert
"The Lover's Garland" Parry (11)
"The Erl-King" Loewe
Violoncello Solos.

3.20. "Andante" Bach
"Minuet" Mozart
"Andacht" Popper
"Cadenza" Fischer

3.40. Baritone Solos.
"How Do I Love Thee?" Morley (1)
"Ethiopia Saluting the Colours"

G. Wood (1)
"Go Not, Happy Day" F. Bridge
"A Kingdom by the Sea" A. Somervell (1)
"Nobody Knows"
Do Tread a Tree Negro
Seen Spirituals
"Didn't it Rain?" Barleigh

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Baritone Solos.
Psalm No. 103 (Tune, "Cadeskill")
"It is Enough" ("Elijah")
Mendelssohn (11)

10.30.—Close down.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 543.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

PIFFEL TOWER (RT)—Paris, 2,050 m.
Daily: 6.40 a.m. Weather (var. Sun.); 11.0. Markets (var. Sun. and Mon.); 11.15. Time Sig. Weather (var. Sun. and Mon.); 4.30 p.m. Stock Exch. (var. Sun. and Mon.); 6 p.m. Con. News (not daily); 7 p.m. 10.10. Weather (var. Sun.). * On Sat and Sun. at each month at 4.45 p.m.

RADIO-PARIS (RFB)—Paris, 1,780 m.
Sundays: 12.45 p.m. Orch.; 1.15. News; 4.45. Con.; 5.30 p.m. News; 9 p.m. Con.; 10 p.m. Dance.

Weekdays: 12.30 p.m. News, Stock Exch., Orch.; 4.30. Markets, Con. 2.45. Stock Exch., News, Women's Hour; 4.30. Lee, News, Con.; 10 p.m. Dance (not daily).

LOIRE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 450 m.

4 p.m. Lec. (Tue. and Thur.); 5 p.m. Eng. Conv. and Con. (Tue.); 5.30 p.m. Lec. or Con. (daily). On 3rd Sun. of each month, Organ Recital at 8.45 p.m.

FRUIT PAKISTEN—440 m.

0.30 p.m. Con. (Tue., Thur. and Sat.).

LYONS-LE-DOUA—550 m.

Daily: 10.30 a.m. and 8 p.m. News and Con.

GERMANY.

KREMER (Relay Station)—330 m. From Hamburg.

MUEBENBERG (Relay Station)—340 m. From Munich.

HAMBURG—455 m.

Sundays: 7.55 a.m. Time Sig. Weather, News, Lec. Women; 10.15. Sacred Con.; 11.15. Chess; 12.15. Con.; 3 p.m. Children; 4 p.m. Con.; 4.45. English; 7 p.m. Con. or Opera; 9 p.m. German. 22. Weekdays: 6.55 a.m. Time Sig. News; 11.15. Markets; 12.30. Synch. Lesson; 4.45 p.m. Markets; 4.15. News, Markets, Women; 4.30. Lec.; 5 p.m. Con.; 8 p.m. Concerto (Thu.); 6 p.m. Lec.; English Con. (Wed.); 7 p.m. Weather, Con. or Opera; 9 p.m. Weather, Markets, Sport; 9.30 p.m. News (on English); Dance (not daily).

MUNSTER—470 m.

4.45 a.m. Time Sig. News; 8 a.m. Sacred Con. (Sun.); 11.30. Stock Exch.; 11.45. Time Sig.; 2.30 p.m. Markets; 3 p.m. Children (Wed.); 4 p.m. Con.; 6.40 p.m. Weather, Time Sig., Lec.; 7.30. Women, Con. or Opera, News; Dance (Sat.); 9 p.m. English Lesson (Mon., Wed., Fri.); Spanish (Tue., Thur., Sat.).

BRELAU—415 m.

10.15 a.m. Stock Exch., Weather; 11.0. Gramophone Con., Time Sig., Weather (Sun.); Lec. (other days); 12.30. Time Sig., Weather, Stock Exch.; 2 p.m. Stock Exch., News; 3 p.m. Children (Sun.); 4 p.m. Lec. (Sun.); Orch. (weekdays); 4.30 p.m. Children (Sat.); 5 p.m. Orch. (Sun.); 5.30. Esperanto (Mon.); English (Thu.); Lec. (other days); 7.30. Con., Weather, Time Sig.; 8.30 p.m. Dance (Tue.).

BERLIN (II)—505 m.

8 a.m. Sacred Con. (Sun.); 9 a.m. Markets, News, Weather; 10 a.m. Con. on both 450 and 605 m.; 10.30. Educ. Hour (Fri.); 11.15. Stock Exch.; 12.0. Time Sig.; 1.15 p.m. Stock Exch.; 2.30. Children (Sun., Wed.); 3 p.m. Esperanto (Sat.); 3.30. Orch.; 4.4. Lec. Women; 7 p.m. French Lesson (Mon., Tue., 6.40 p.m.); 7.30. Lec.; 8.30. * Con., Weather, News, Time Sig.; 9.30. Chess (Mon.); Dance (Thu., Sat.).

* If Opera relayed, usually at 8.30 p.m.

STUTTGART—445 m.

10.30 a.m. Con. (Sun.); 5 p.m. Time Sig., Orch. (Sun.); 4.30. Markets, Time Sig., Weather, Orch.; Children (Wed. and Sat.); 6 p.m. News; 6.30. Lec.; English Hour (Fri.); 7 p.m. Con. or Opera, Time Sig.; 8.15 p.m. Late Con.; 9.15 p.m. News, etc.

LEIPZIG—425 m.

8 a.m. Sacred Con. (Sun.); 10.15. Markets, Orch., Time Sig.; 3 p.m. Markets; 3.30. Orch.; 5 p.m. Markets, Lec.; 6 p.m. Esperanto (Mon.), Chess (Tue.), Lec. (other days); 6.30 p.m. Con. (Sun.); 7 p.m. English Hour (Tue.); 7.30 p.m. Con., Weather, News; 9 p.m. Con. (not daily).

KOENIGSECK—405 m.

8 a.m. Sacred Con. (Sun.); 10.15. Markets; 11.15. Time Sig., Weather; 1.15 p.m. Markets; 3 p.m. Orch. (Sun.); Markets (weekdays); 3.30. Orch.; Children (Wed.); 4.30 p.m. Lec.; 7 p.m. Con. or Opera; 9.15. Orch. or Lec. News.

FRANKFURT-ON-MAIN—470 m.

7 a.m. Sacred Con. (Sun.); 10.10. Stock Exch.; 10.35. Time Sig., News; 9 p.m. Con. (Sun.); Stock Exch. (weekdays); 3.30. Con., Women (Fri.); 4 p.m. Children (Sun., Wed., 5 p.m.); 5.30 p.m. Lec.; Opera (Fri.); 6 p.m. Lec. (daily); Shortland (Thu.); 6.30. Esperanto (Fri.); 7 p.m. Lec. (Sun.); Spanish (Mon.); 7.30. Con. (daily); 8.30 p.m. Time Sig., Weather, News; 9 p.m. Late Con. (Mon., Wed., Thu., Sat.); Dance (Fri.).

MUNICH—535 m.

0.30 a.m. Lec. (Sun.); 10. Con. (Sun.); 1 p.m. News, Weather, Time Sig.; 2 p.m. Con. (Sun.); 3 p.m. Lec. (Sun.); 4.30. Orch. (weekdays); 4 p.m. Orch. (Sun.); 5 p.m. Agricultural Talks (Mon.); 5.30. Con. (daily); 6.30. English Lesson (Mon.); Russian (Tue.); 7.30. Con. (daily); 8.30. News, Weather, Time Sig.; 9 p.m. Late Con. (Sun.).

KOENIGSWERTHEIM (LPS)—Near Berlin.

2.50 p.m. 6.30 a.m. to 7.40 p.m., Wolf's Press News.

5.00 p.m. 10.30 a.m. Con. (Mon.).

6.10 p.m. and 4.00 p.m. 6 a.m. to 8 p.m., News Service.

* Rhenish (Berlin) 280 m. 10.15 p.m. Con. (Mon.).

NORTHDEUT. (RAY)—1,000 m.

10.15 a.m. and 0.45 p.m. Weather.

BELGIUM.

BRUSSELS (SER)—205 m.

Daily: 5 p.m. Con. Children (Wed. and Thur.); Dance (Tue. and Sat.); 6 p.m. News; 8 p.m. Lec.; 8.15. News, Con.; 10 p.m. News.

HAARLEM (RAY)—1,100 m.

Weekdays: 1 p.m., 5 p.m., 4.30 and 6.30 p.m., Weather.

HOLLAND.

AMSTERDAM (PCFF)—1,125 m.

Daily: 7.50 * a.m. to 4.10 p.m., News, Stock Exch., Time Sig. (9.35 a.m. and 4.10 p.m.).

AMSTERDAM (PXX)—1,050 m.

8.40 p.m. Con. (Mon.).

AMSTERDAM (PAS)—1,050 m.

7.40 p.m. Con. (Wed.).

BIJLHOUT (XNS)—1,050 m.

5.30 p.m. Children (Mon.); 8.40 p.m. Lec. (Fri.); 7.40 p.m. Con. (Sun.).

YMCHEM (PMM)—1,050 m.

7.40 p.m. Con. (Sat.).

VOERBEGAT (BZ)—1,050 m.

12.30 and 1.40 p.m. Weather.

GOETTERBERG—1,050 m.

7.20 p.m., Weather.

* Except Mon. and Sat. (9.10-11.10 a.m.).

HUNGARY.

BUDA-PEST (MTI)—650 m.

Half-hourly from 6.45 a.m., News, Stock Exch.; 10 a.m. Con. (daily); 11.30. News.

SWITZERLAND.

SURICH (HONG)—650 m. (Somewhere on 115 m.).

Weekdays: 8 a.m., Con., News; 10.0. Weather, News, Stock Exch.; 3 p.m. Con.; 5.15 p.m., Children (Mon., Wed., Fri.); 6 p.m., Weather, News; 7.15 p.m. Lec., Con., News, Weather, Dance (Sat.).

Sundays: 8 and 7.15 p.m., Con., News, Weather.

GENEVA (HR)—1,400 m.

Daily: 7.15 p.m., Lec. (Sun.).

LAUSANNE (HR)—850 m.

Weekdays: 7 a.m., Weather; 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 6.55. Weather, News; 8.15 p.m., Con. (daily and Sat.); Dance (Thu. and Sat.).

AUSTRIA.

WIENNA (RADIO WIEN)—650 m.

Daily: 8 a.m., Markets; 10. Time Sig., Con.; 12.30 p.m., Weather; 1.30. Stock Exch.; 2.0 p.m., Time Sig., News, Con.; 4.15. Children (Tue., Fri.); 6.30. News, Weather; 7 p.m., Time Sig., Con., News; 8 p.m. Dance.

YUGO-SLAVIA.

BELOGRADE—1,050 m.

5.45 p.m., Con. (Tue., Thu., Sat.).

RUSSIA.

MOSCOW—2,200 m.

12.30 p.m., Lec. (Irreg.).

CZECHO-SLOVAKIA.

PRAGUE (OKP)—1,150 m.

Weekdays: 10.30 a.m., 12.30 p.m., 4 and 5 p.m., Stock Exch.; 6.15 p.m., Lec., News, Weather, Con. (Time Sig., 7 p.m., daily); 10 a.m., Con. (Sun.).

KOMAROV (OKP)—1,300 m.

1 p.m., Stock Exch., Weather, News (weekdays); 5 p.m., Con. (Thu.); 9 a.m., Con. (Sun.).

ITALY.

ROME (IRO)—425 m.

7.40. Con. (daily).

SPAIN.

MADRID (RAJE)—Radio-República—550 m.

Daily: 6 p.m., Con.

MADRID (RI)—385 m.

Daily: 9 p.m., Weather, Stock Exch., Time Sig., Con., News.

BARCELONA (RAJ)—325 m.

Daily: 5 and 9 p.m., Con.

SEVILLA (RAJ)—350 m.

6.30 p.m., Lec., Con., News.

DENMARK.

COPENHAGEN (Kjellerup-Radiomønstret)—420 m.

7 p.m., Con. (Tue., Wed., Thur.). Also relays on 550 m. W.L. not definitely fixed.

LYSBOY (OKE)—2,400 m.

Weekdays: 0.25 p.m.; 9 and 9 p.m., News, Weather, Time.

RIVASO—1,025 m.

0.30 p.m., Eng. Lesson (Wed.); 7 p.m., Con. (Tue., Fri.).

SWEDEN.

STOCKHOLM (TV)—440 m.

10.10 a.m., Religious Service (Sun.); 11.45. Weather, etc. (daily); 6.15 p.m., Con. and News (daily).

STOCKHOLM (Radio AKT)—420 m.

7.10 p.m., Con. and News (Tue., Thur., Sat., Sun.).

GOTHENBURG—450 m.

6.10 p.m., Con. (Tue., Fri., Sat.).

GOTHENBURG—450 m.

6.10 p.m., Con. (Mon., Wed., Thur.).

RODEN—2,500 m.

5.30 p.m., Con. (Tue. and Fri.); 4.45 p.m., Con. and News (Sun.).

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

WFO—315 m. Chicago, Ill.

WJLA—320 m. East Pittsburgh, Pa.

WJZ—337 m. Springfield, Mass.

WGY—340 m. Schenectady, N.Y.

WTS—405 m. New York City.

WRAC—421 m. Montreal, Can.

WYAC—430 m. Calgary, Can.

WJZ—465 m. New York City.

WREX—495 m. New York City.

EVENTS OF THE WEEK.

SUNDAY, December 16th.

LONDON, 3.0. Popular Classics. S.E. to Newcastle.

BIRMINGHAM, 9.5.—Symphony Programme.

BOURNEMOUTH, 9.5.—"The Golden Legend."

CARDIFF, 9.0.—"Maidly Haydn."

ABERDEEN, 9.6.—Cantata, "Sleepers, Wake" (Bach).

MONDAY, December 17th.

ALL STATIONS except Belfast and 5XX, 7.30.—An Evening of Musical Comedy.

HIGH-POWER STATION, 7.30.—The Opera, "Le Prince Igor," relayed from Brussels.

TUESDAY, December 18th.

BIRMINGHAM, 7.30.—Programme of British Light Music.

BOURNEMOUTH, 7.30.—Symphony Concert.

NEWCASTLE, 7.30.—Bethoven Symphony Concert.

GLASGOW, 7.45.—Scots Literary Night.

WEDNESDAY, December 19th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 8.0.—Easthope Martin Evening.

BOURNEMOUTH, 8.0.—Winter Gardens Night.

MANCHESTER, 7.30.—Light Symphony Concert.

GLASGOW, 7.45.—Violin and Piano Recital by Winifred Small and Maurice Kell.

BELFAST, 7.45.—Symphony Concert.

THURSDAY, December 19th.

ALL STATIONS, 7.30.—An Evening of Grand Opera.

FRIDAY, December 19th.

MANCHESTER, 7.30.—The Comedy, "Just Like Judy."

NEWCASTLE, 7.30.—"Love in a Village," a Comic Opera by Dr. Arne.

SATURDAY, December 20th.

GLASGOW, 7.30.—The Scottish Orchestra, conducted by Sir Landon Ronald.



GREAT CRESTED GREBE AND COOT.

These birds will be described by Mr. E. Kay Robinson in his talk on "British Birds," to be given from London on Tuesday, December 18th.

WIRELESS PROGRAMME—TUESDAY (Dec. 16th)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

2LO 365 M

9.00—Time Signal from Greenwich. Local News.
The "44" Trio and Winifred York.

11.15-11.45—Transmission to Schools: Mr. KAY ROBINSON on "Dr. Fish Bone".

12.0-1.0—Time Signal from Greenwich. "Books to Read," by Ann Spence. Organ and Chorus (M.C.) relayed from Shepherd's Bush.

1.15-2.15—The Story of the "Mancos Pie," by G. Clarke and Ed.

3.0-3.15—CHILDREN'S CORNER. Jenny Mason (Mezzo-Soprano) will sing "Six Shilly Songs for Children," by Frederick Austin (8). Captain Amalie, "Simple Astronomy," "A Little Countess," by E. W. Lewis. How Tootles and Tootles are Made, by Beatrice Caldwell.

4.40-5.55—Motoring Series, No. 2: Col. F. LINDSEY LLOYD, C.M.G., Clerk of the Course, Brooklands Automobile Racing Club. "The Influence of Racing and Competitions on Design."

6.0—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 15' GENERAL NEWS BULLETIN. S.B. to all Stations.

The Rt. Hon. Sir HORACE PLUNKETT, K.C., F.R.S., Talk on "A Day's Life." S.B. to all Stations. Local News.

Miscellaneous Programmes.

W. NIMROD DAVIN (Mezzo-Soprano).

JOHN COLLINSON (Tenor).

FOOTHILL PLEVILLE (Solo Flute).

UNA CHEVERTON and ALEC SMERMAN (Violin Duettists).

JEAN MURPHY (Jazz Entertainer).

THE ANGLO-HAWAIIAN PLAYERS.

3.0—The "Hawaiian" Players.

"Coco" (Lullaby).

"Lagoon Spray Waltz" (Cecil W.).

"Oah" March (Cecil W.).

Southern Sea Maid.

Jerome Murphy.

Dispenser: Irish Songs and Stories.

Winifred Davis.

"Butterfly Wings" (Montague Phillips).

O Ship of My Delight (Montague Phillips).

9.0—Sir ALFRED ROBBINS, Kt. Lecture.

"Dickens' America and To-Day's

Relayed from the English Speaking

Offices at Trafalgar House, London.

9.30 (approx.). Una Cheverton and Alec Sherman.

Allegretto from Serenade (Sinding).

"St. Patrick's Day" (Old Irish).

John Collinson.

By Ay (Cecil W.).

"When Mary Married Me" (Cecil W.).

"I Hear You Calling Me" (Marshall).

Variations on a Theme by Mozart.

Reynolds Hula.

"Legende" (Winifred Davis).

Letter Song ("Rip Van Winkle").

"Love Will Find a Way" ("The Maid of the Mountains") (Fraser-Simson).

The Anglo-Hawaiian Players.

Fala Hones (Cecil W.).

7.30—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 25' GENERAL NEWS BULLETIN. S.B. to all Stations.

8.0—HALFORD MACKINDER (S.B. from London, Local News).

South Africa. S.B. to all Stations except Glasgow.

John Collinson.

10.0—"A Prayer to Our Lady" (Donald Ford).

Margery Menzies (1).

5IT BIRMINGHAM. 475 M.

1.30-2.0. Loretta Bell and House Orchestra.

2.15-2.45. UNITED HAYES (of the Birmingham and Mifford Institute). English Literature.

3.0-3.30. WOMAN'S CORNER.

3.30-4.0. CHILDREN'S CORNER.

4.0-4.45. "Teens' Corner." Prof. R. H. Yapp.

4.45-5.0. WEATHER FORECAST and NEWS.

5.0-5.15. S.B. from London.

5.15-5.45. Rt. Hon. Sir HORACE PLUNKETT (S.B. from London, Local News).

7.30. All British Programmes of Light Music.

THE STATION ORCHESTRA.

GEORGE DAVIS (Soprano).

JAMES HOWELL (Baritone).

CECIL SHARPE (Solo Violoncello).

Orchestra.

Overture, "La Folia."

Extraneous, "Demostocle (The

Berlone Songs.

The Adventurers (The Sea Hawks).

Violoncello Solo.

Andante Languis.

Harlequin et Comtance.

Francis Worthington (Soprano).

Orchestra.

Selection, "The Maid of the Mountains."

Evening.

Evening Song.

High's Song of the Road (The

Lover) (The Sea Hawks).

Listening (The Sea Hawks).

Violoncello Solo.

Allegretto (The Sea Hawks).

Harlequin (The Sea Hawks).

Orchestra.

"Kath's Song" (The Sea Hawks).

Berlone Song.

"Next Time, My Bird" (The Sea Hawks).

The Swordman (The Sea Hawks).

Orchestra.

Selection, "My Lady Feyle."

9.30. WEATHER FORECAST and NEWS.

S.B. from London.

Sir HALFORD MACKINDER (S.B. from London, Local News).

10.0. Orchestra.

Suite, "Gipsy Pictures" (Valsey).

Violoncello Solo.

"La Bene Dama Sola Mera" (Stimford).

Violoncello Solo.

"Robin Adair" (Herbert Sharpe).

Orchestra.

"El Salado" (Andalg).

10.30—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-4.0. Jay Kaye (Comedian).

THE ROYAL BATH HOTEL BAND ORCHESTRA.

Relayed from King's Hall Room.

(Musical Director: DAVID S. LIPP).

Fashion Talk, by Louis de Mayo.

4.0-4.15. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

4.15-4.30. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

4.30-4.45. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

4.45-5.0. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

5.0-5.15. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

7.0—WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Sir HORACE PLUNKETT (S.B. from London, Local News).

7.30. Capt. WANSFIELD, "Cowboy Life" in Song and Story.

Seventeenth Symphony Programme.

MARJORIE HAYWARD (Soprano).

ROY HENDERSON (Baritone).

THE WIRELESS AT BIRMINGHAM.

Conducted by

Capt. W. A. FEATHERSTONE.

Orchestra.

Overture, "The Children of the East."

8.0. Roy Henderson.

Don Juan's Serenade (The Sea Hawks).

8.15. Marjorie Hayward.

Violin Concerto in G Minor (M.).

8.35. Roy Henderson.

"The Song of the Flea" (Monsieur).

8.40. Orchestra.

Symphony in G (Schubert).

1st Movement, Andante (4th).

2nd Movement, Andante Con Moto.

3rd Movement, Scherzo Allegro.

(3/4).

9.15. Marjorie Hayward.

Violoncello Solo.

9.30. WEATHER FORECAST and NEWS.

S.B. from London.

Sir HALFORD MACKINDER (S.B. from London, Local News).

10.0. Roy Henderson.

The Blacksmith (The Sea Hawks).

Mure Fair and Pure and Holy.

Spring Night (The Sea Hawks).

Orchestra.

10.15. M. Henderson—Final.

10.30—Close down.

5WA CARDIFF. 351 M.

3.30-4.0. Transmission to Schools.

4.0-4.15. The Station Trio.

4.15-4.45. The Carlton Orchestra, relayed from the Carlton Restaurant.

4.45-5.15. "SWAN" (The Sea Hawks).

5.15-5.45. CHILDREN'S CORNER.

7.0 WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Sir HORACE PLUNKETT (S.B. from London, Local News).

Bristol Night.

HERBERT PARSONS (Solo Pianoforte).

MAURICE ALEXANDER (Solo Violoncello).

MALCOLM THOMAS (Mezzo-Soprano).

7.30 Herbert Parsons and Maurice Alexander.

Duet for Piano and Violoncello.

8.0-8.15. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

"Dido's Death Song" (The Sea Hawks).

"The Drury Happe" (The Sea Hawks).

Herbert Parsons.

Raidade in A Flat (The Sea Hawks).

8.15-8.30. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

8.30-8.45. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

8.45-9.0. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

9.0-9.15. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

9.15-9.30. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

9.30-9.45. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

9.45-10.0. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

10.0-10.15. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

10.15-10.30. "The Sea Hawks" (The Sea Hawks).

Violoncello Solo.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 12th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

22Y MANCHESTER. 375 M.

3.30-4.30. Music relayed from the Oxford Picture Theatre. Conductor: S. J. S. S. S.
4.30-5.0. Mr. C. H. Williams, Headmaster of York Road Boys' School, Burton-on-Trent: "The Boys and Girls of Dickens."
5.0-5.15. WOMEN'S HALF HOUR. L. E. Verano (S. J. S. S.).
5.15-5.30. CHILDREN'S CORNER.
5.30-6.55. Prof. F. H. Pear M.A., B.Sc.: "What is Psychology?—(1) Analysing the Mind."
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
7.15-7.30. Interval.
7.30. A Light Symphony Concert.

CLAVAN JONES (Baritone),
REYNOLD W. D. HEAD (Bass),
THE "A" ATOMENT. DOR HESTRA
Conductor, T. H. MORRISON
Orchestra.
Overture, "Anacreon" Charubus
Suite, "Jeux d'Enfants" B. et
Baritone Solo.
"Open the Gates of the Temple" Knapp
Vale Kennedy Russell (1)
Orchestra.
Symphony No. 4 in B Flat G. et
H. et
Anno, Ye Subterranean Wines
Purcell (11)
Love That a True Will Love For Ever
Handel

Orchestra
Suite in G major Eric Coates
Lullaby Song
Land Beyond Light E. et
C. et
The Lark E. et
Hungarian Dance Bohannon
Jazz Songs
Suite in G major E. et
The Lark E. et
Hungarian Dance Bohannon
Jazz Songs

8.0-8.15. P. et
9.30. WEATHER FORECAST and NEWS
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.0. THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.15-4.0. The Station Suite. C. et
Award Class. G. et
P. et
4.0-5.0. CHILDREN'S CORNER.
5.0-5.30. Songs. L. et. Mr. W. et.
D. et. How the World
6.0-6.15. P. et
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Mr. C. H. B. QUINNELL. *S.B. from London.*
Local News.

3.30. CONCERT BY THE CHORAL UNION
Relayed from the Town Hall
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.0. THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

2BD ABERDEEN.

3.30-4.0. The Afternoon. The Wireless Orchestra. Alice F. Davidson (Mezzo-Soprano). E. et
4.0-4.15. CHILDREN'S CORNER: Mrs. E. Barnett, B.Sc.: "Wonders of the North." Auntie Dodo will sing "Bird Songs."
4.15-4.30. Mr. E. et, Ph.D., B.Sc.: "The World of the Future."
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
C. D.: "Look Out on the World."
Local News.
7.30. MALCOLM GUNN and FRANK ROYDE. In Scenes from "The Gay, Portraying the Emotions Incident Music by THE STATION ORCHESTRA. Diffidence and Assurance: Two Scenes from "She Stoops to Conquer" Goldenhith

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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"RADIO TIMES" READING CASE.

Messrs. George Newman, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London W.C.2.

Everybody's talking about

THIS
CRUSOE ANNUAL
For the older boy or girl
47 COMPLETE STORIES 47
—FIVE SHILLINGS—
By post 5/6 from the Publishers, George Newman, Ltd., 8-11, Southampton Street, Strand, London, W.C.2.

Reveries: "The Merchant of Venice" (Act III, Sc. 1) Shak.
A Scene from "Cranford" Mrs. G.
Jenny: "The School for Scandal" (Act III, Sc. 1) Sheridan
Optimism: "Mr. Mowbray in an Optimistic Mood" Dickens
Love: "Henry V." (Act IV, Sc. 1) Shakespeare
Love: "Romeo and Juliet" (Act II, Sc. 2) Shakespeare
Fear: "Savagely and Truly" "Du Maurier"
Courtship: "Henry V." (Act V, Sc. 2) Shakespeare

6.30. WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.0. THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

55C GLASGOW. 420 M.

3.30-4.50. The Wireless Quartet: Edward Macfarlane (Baritone). Afternoon Topics.
5.15-5.45. CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone.
6.0-6.55. Weather Forecast for Farmers.
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUINNELL. *S.B. from London.*
Local News.
7.30. D. MILLAR CRAIG on "The History of Opera" *S.B. to Edinburgh and Belfast.*
7.45. VIOLIN and PIANOFORTE RECITAL. DAISY KENNEDY and MAURICE COLE.
Sonata in F, Op. 24, for Piano and Violin
Violin Solos.
Sarabande et Tambourin L. et
C. et Mozart
Waltz Weber
The Lark G. et
Hungarian Dance Brahms-Johann
Pianoforte Solos.
"L'Idole Joyeuse" L. et
La Cathédrale Engloutie Debussy
Bohemian Dance, No. 3 Chopin

CARNIVAL SCENES

8.30. Selection, "Puppets" J. et
8.40. Gertrude Edgard.
The Carnival Molloy (1)
The Merry Dance Molloy (1)
Oh Dear, What Can the Matter Be? Traditional
Come Out, Come Out, My Dears L. et
Orchestra.
The Wind of the World L. et

Gertrude Edgard
Come to the Fair Easthope Martin (5)
Hatfield Bells W. et
Ma Little Banjo W. et
WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.0. THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

A number against a musical name indicates the name of the publisher. A key list of publishers will be found on page 580.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLAS.

Life One Hundred Years Ago.

Hofsta, ch. Ideen 1

Have you ever wondered what life was like before there were any trains or motor-cars? Here is an interesting talk that will tell you all about it.

I want you to take a long journey with me—
up backwards for about one hundred years,
and I will try to draw a picture for you of life
in those days.

What can it have been like? Just try to imagine it. No trains, no motors, very few taxis, no telephones, no considerable days, no electricity, no big ocean liners, no compulsory education, very few schools. What a dull life it must have been, you think? I don't know. It had its compensations. Anyhow, it is interesting to see how people lived and managed without all those things we call necessities to-day.

Up Before It Was Light.

hem up in London because there were so many
street criers in the early morning. People didn't
believe in fresh air much and certainly not in
bedroom windows being open; beds were huge
four posters with curtains drawn all round
them. Long before it was light, the work was
awaakened, in the towns, by the sound of the
sweep calling as he went on his rounds, accom-
panied by the little boys who were sent up to
clean the chimneys. You do not need me to
tell you the horrid life these little boys led, you
will probably have read about it in Krugler's
famous book, "The Water Babies." If you
ever read that wonderful book, I advise you
to do so.

Before the sound of the sweep had died away, the milk woman had started her rounds. She did not have a horse and trap, but walked with the milk-pails slung over her shoulders.

She milked her cows, who were not kept in a clean cow-shed, but in a dirty hovel near the town, and then carried the milk round quite early in the morning. She was followed by the baker, who made his rounds between eight and nine o'clock with his hot rolls, which he sold at two a penny. The women came, selling water-cress, which was very plentiful in those days, and was found in the ditches near the big town.

The absence of frams, motors, and Strauss of buses was probably why so many people were allowed to sell in the streets. Men with charcoal stoves and apples, baked and lusted, other men selling hand boxes of all sizes; the knife-grinder going from house to house with his trade, and the well-known cry of "Swedish lavender," which was sold by women in penny bunches. That lavender was wanted badly because, in the days of long ago, soap was not as delicately scented, cakes as it is now. It

Punch and Judy I

There was quite a lot of entertainment in the streets. The Punch and Judy man used to give performances, and so did other street entertainers. There were also pedlars, and crossing-sweepers with their gay red coats could be seen at most street corners; the streets were full of beggars, there was no law to stop them. The postman announced his arrival by ringing a bell. Sometimes he collected your letters for you and you had to pay a fee to him, although you could post your letters in a central box in the town and about four o'clock

How did people get from place to place with no motors, no rails and the train service in its infancy? There were omnibuses, which were first seen in Paris later in London, but they

were very different from those which we ride in to-day. They were oblong square boxes painted red or royal blue, with windows at the side and a window in the doorway at the bar, and drawn by horses. These coachmen had names painted on them, sometimes the name being their destination, for example, Waterloo Racewater, or named after famous men like Nelson. You paid sixpence to ride any distance.

Later, buses were built with seats outside but I think the tops must have been for the men only, for the women, with their crinolines, hoops, and steels, and hats as big as umbrellas or huge poke bonnets, could hardly get up the little narrow staircases.

West. Railways Came

Trains were a much later development. The first trains were run in 1876. Before we had a single car, people went in what was then called a cabriolet—a sort of hooded buggy, and if it was owned by a private person, the groom would stand up behind and usually a dog of the pump pudding variety ran alongside. Hansom cabs came in before four wheeled, but they were not very well needed, and were liable to be used rather too easily. The wheels were very large, and the driver sat alongside the passenger.

It is difficult to realize what life must have been before railways were opened up. The first lines were laid for colliery work, and the railway line between Birmingham and London was opened in 1825; but in the days before trains were general, it meant no excursions by train, no seaside in Java, no railway statistics.

of fiber is a 100 g specimen, and the weight

It is interesting to read how many important developments and changes were received with opposition and suspicion. Thus particularly applied to the installation of gas. Oil lamps and candles had been the chief means of lighting, and then when, as far back as 1798, experiments were made with lighting premises by gas, the opposition was very keen. The citizens were quite sure that the whole world would be set on fire. At Birmingham in 1798, there were some premises lit throughout by gas, but gas did not come into general use in houses until later.

We are so used to seeing our fire brigades for years drawn by horses, but recently I realised, that it seems almost a past era, that in the youth age fire brigades are still drawn by horses.

not even been introduced. Our friends were so amazed at their check that they gave all three a jolly good feed, and, I regret to say, this caused what might be called a fierce international dispute. It ended, however, in a truce, and the biggest bone. At least, it began under the table, but it was soon being carried on all over the room, with the result that a little while afterwards a new law was made. It was, I repeat, a law of the jungle, and the bowl was smashed. When the naughtiness of them?

Fatsy will bring the whole pack

PATSY AND HIS FRIENDS

H. LANGFORD REED



The little table was bumped over &

Trish became he wears a bright green collar, and whenever he barks—which he does very often—it sounds exactly like "Begorra begorra! begorra!"

stand Heath, which is right opposite our house; he joins eight young canine friends—canine means doggy, you know—and they have a choir pra-

Patey and his friends enjoy it immensely, which is more than the neighbours do. One day, when the boys were in the garden, the neighbourhood ought to be known as

The following is a list of the persons who have been
 named.

Said I: "Your jokes, if told before some people, would Turinham Green. They're bad enough to make Charing (doas)!"

But to continue! In the summer-time, when I try to write stories on the Heath, they play all round my desk-chair, and, sometimes, jump on my lap, two at a time—the dogs, of course, not the neighbours.

Nearly every morning, when Joan is taken to school, Patsy and one or two of his friends come with her as usual. I go part of a whole pack of them with, sometimes, accompany me as he likes to know as that I feel as though I were a huntsman and ought to wear a pink coat and carry a horn and call out, "Yorks!" and "Tally Ho!"—which, I understand, are the correct noises to make when one goes a-hunting.

Last Saturday afternoon, Joan and I walked over to Flinchley to visit some friends, and Patay and two of his particular chums, an English terrier and a Scottish terrier, insisted to accompany us, though we ordered them to go back quite sternly.

But they only barked cheekily at us. Patsy gave his usual "Begorra!" but the English while his Scotch friends seemed to say, "Och-I!" It only needed a Welsh terrier—if there is such a dog—for the entire United Kingdom to be

When we reached our friends' house, the impudent three trotted inside and made themselves comfortable in a large room which had

(Continued at the Foot of Column Three).

(Continued of the Feet of Column Three).

WIRELESS PROGRAMME—THURSDAY (Dec. 18th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

1.0—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
4.0—Time Signal from Greenwich. Con-
4.0 5.0.—Time Signal from Greenwich. Con-
5.0 6.0.—Time Signal from Greenwich. Con-

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12.0 1.0.—Time Signal from Greenwich. Con-
1.0 2.0.—Time Signal from Greenwich. Con-

2.0 3.0.—Time Signal from Greenwich. Con-
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2.0 3.0.—Time Signal from Greenwich. Con-
3.0 4.0.—Time Signal from Greenwich. Con-
4.0 5.0.—Time Signal from Greenwich. Con-

ALL STATIONS PROGRAMME. Relayed from London.

An Evening of Grand Opera.

MIRIAM LICETTE (Soprano).
BEATRICE MIRANDA (Soprano).
CONSTANCE WILLIS (Contralto).
BROWNING MUMFERY (Tenor).
WALTER WIDDOP (Tenor).
WILLIAM ANDERSON (Bass).
B.N.O.C. MALE VOICE CHORUS

THE WIRELESS ORCHESTRA. Conducted by PERCY PIIT.

7.35-9.30.
Part I
Overture, "The Merry Wives of Windsor" (Nicholas)

Orchestra
"La Bohème," Duet Act I. Puccini
(Miriam Licette and Browning Mumfery)

"Aida," Duet Act III. (Nile Scene) Verdi
Beatrice Miranda and Walter Widdop

"Faust," Garden Scene, Act II. Gounod
(Miriam Licette, Constance Willis, Browning Mumfery and William Anderson.)

"Il Trovatore," Miserere Scene. Verdi
(Beatrice Miranda, Walter Widdop and Chorus.)

Ballet Music, "Faust" Gounod
Orchestra.

"The Mastersingers," Quartet, Chorus of Guilds, Dance of Apprentices, Homage to Sachs Wagner
(Miriam Licette, Constance Willis, Walter Widdop, Browning Mumfery, William Anderson and Chorus)

10.0-10.30.
Part II

Miscellaneous Orchestral Pieces and Songs with the Piano.

"Meditation" ("Thais") Massenet
(Solo Violin, S. KNEALE KELLY).

"Toreador and Andalous" Rubinstein
(Orchestra.)

Song, Selected.
(Constance Willis.)

Song, Selected.
(William Anderson.)

"Joyeuse Marche" Chabrier
(Orchestra.)

5.0-6.0. CHILDREN'S CORNER
Escapade" (Lily Rachel Hudson)

6.0-6.30. Scholars' Half Hour Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is to-day."

6.30-6.45.—Farmers' Talk Mr. Dan Coombes on "Dairyherd Management."

7.0-10.30.—The entire Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.30.—The Station Orchestra. Conducted by Warwick Braithwaite. The Marches Alexander (Baritone).

4.0-5.0. "WAS" "FIVE O'CLOCK"
M. J. Williams, Keeper of Art, National Museum of Wales. M. Arthur Smart, Deputy Camp Chief, to talk to Boy Scouts.

5.0-6.0.—CHILDREN'S CORNER
Escapade" (Lily Rachel Hudson)

6.0-6.30. Scholars' Half Hour Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is to-day."

6.30-6.45.—Farmers' Talk Mr. Dan Coombes on "Dairyherd Management."

7.0-10.30.—The entire Programme S.B. from London.

2ZY MANCHESTER. 375 M

11.30-12.30. Concert by the "ZY" Quartet.

12.30-1.0. WOMEN'S HALF HOUR

1.0-6.0.—CHILDREN'S CORNER
Escapade" (Lily Rachel Hudson)

6.0-6.30. Scholars' Half Hour Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is to-day."

6.30-6.45.—Farmers' Talk Mr. Dan Coombes on "Dairyherd Management."

7.0-10.30.—The entire Programme S.B. from London.

5NO NEWCASTLE. 400 M.

11.30-12.30. Orchestra and Vocal Soloists.

12.30-1.0. WOMEN'S HALF HOUR

1.0-6.0.—CHILDREN'S CORNER
Escapade" (Lily Rachel Hudson)

6.0-6.30. Scholars' Half Hour Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is to-day."

6.30-6.45.—Farmers' Talk Mr. Dan Coombes on "Dairyherd Management."

7.0-10.30.—The entire Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-4.0. Scottish Afternoon: The Wireless Orchestra and Barbara Ramsay (Soprano). Feminine Topics.

4.0-6.0.—CHILDREN'S CORNER
Escapade" (Lily Rachel Hudson)

6.0-6.30. Scholars' Half Hour Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is to-day."

6.30-6.45.—Farmers' Talk Mr. Dan Coombes on "Dairyherd Management."

7.0-10.30.—The entire Programme S.B. from London.

55C GLASGOW. 420 M.

3.30-4.0. Request Afternoon: The Wireless Quartet, Emmeline Paulin (Pianist), Afternoon Topics.

4.0-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Remember that prizes of stamps are given for the most interesting letters received each week.

6.0-6.3.—Weather Forecast for Farmers.

7.0-10.30.—The entire Programme S.B. from London.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 543.

To ensure getting "The Radio Times" Christmas Number, ask your newsagent to deliver your copy next Friday, 64 pages 6d.

WIRELESS PROGRAMME—FRIDAY (Dec. 19th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

1.02.0.—Time Signal from Big Ben. Concert: The 2LO Trio and Harry Miner.

1.34.5.—Transmission to Schools. French.

0.0.0.—The Station Orchestra. Mr. McCarthy. Beatrice Such (Solo Piano).

6.01 CHILDREN'S CORNER.

Song by E. Garmanet. Brat on train. The Merry-Go-Round. Uncle Jack. Front's Wireless Yarn. Ethel Harding telling Finnish Fairy Stories.

6.40.6.5.—Motoring Series, No. 5. (Col. J. A. A. PICKARD, D.S.O., Secretary National Safety First Association, on "The Art of Driving.")

0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and NEWS. GENERAL NEWS BULLETIN.

G. A. ATKINSON. "Seen on the Screen." S.B. to all Stations. Local News.

LUTON RED CROSS SILVER PRIZE BAND.

Conducted by FREDERICK MORTIMER.

MONTAGUE RIDDLE (Tenor).

PETER YORKE (Syncopeation Pianist).

WILLIE ROSE ("Wireless Wild").

HERB AND PIERRE.

QUIPS.

The Band.

Music and Harmonium by E. S. Carter.

At Dawning. W. Calman (1).

The Call. Richard Oliver (8).

Phonola. Henry Lange (9).

The Band.

Music and Harmonium by Willie Rouse, Pierrot, and Pierrette.

The Band.

ret Overture. "Olympic Lionell."

H. G. G. G.

Solo. "The Nightingale." Moss.

Soloist, BARRY MORTIMER.

Peter Yorke.

"Sonata." Roy Barry (2).

"Try and Play It." Phil Thomas (7).

Montague Riddle.

"Back of You." Eric Carter.

"Mother of Mine." Frank E. Turner.

The Band.

More Music and Harmonium by

Wireless Willie, Pierrot and Pierrette.

The Band.

Selected Excerpts from Sunner's Songs.

J. O. Jones (1).

1.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations.

DANIEL HALL, K.C.B. & F.R.S.

M.A., under the auspices of the Ministry

of Agriculture, on "The Old Farmhouse and

the New." S.B. to all Stations.

Local News.

The Band.

"The World in Anecdote—(5) Hotel

Humour."

The Band.

Musical Recital, "The Jolly Bandstuen."

The Band.

Close down.

SIT BIRMINGHAM. 475 M.

5.0-5.30. WOMEN'S CORNER. Mr. Harold Baker, F.R.P.E. on "Old Furniture."

Maundy Reading from "The

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8.40. Orchestra. Over the "Olympic."

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CHAPPELL and WEBER pianos are in use at the various stations of the B.B.C.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 542.

WIRELESS PROGRAMME—FRIDAY (Dec. 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

22Y MANCHESTER. 375 M.

7.00-7.15.—*Weather Forecast and News*
S.B. from London
G. A. ATKINSON S.B. from London
Local News.

7.30-4.30.—Concert by the "22Y" Quartet.

4.30-5.0.—WOMEN'S HALF HOUR. F. P. W. son (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Dr. J. E. Myers, O.B.E., E. body's Chemistry—6 Matches—not made in Heaven.

7.0.—WEATHER FORECAST and NEWS
S.B. from London
G. A. ATKINSON S.B. from London
Local News.

7.30.—THE "22Y" DRAMATIC COMPANY

present

JUST LIKE JUDY

A Light Comedy in Three Acts by Eric S. Fenby

Peter Keppell (Put-off Peter)
VICTOR SMYTHE
Hugh Cranford a Fellow Artist
R. T. FLEMING
Jimmy Draycott, T. O. BEAUCHROFT
Doctor Walpole TOM WILSON
Mrs. Draycott Jimmy's Mother

KATHLEEN WALKER
DOROTHY FRANKLIN
Williecent Milly (Daughter)

Prizilla O'Farrell (an Artist's Model)

HELEN ELGAR
Judy McCarthy (Judy) ANGELA L. PEZ
The entire action passes in Peter Keppell's studio in Chelsea, within the space of a day and a night.

Act I.—"Peter Pats" (18) (Late Afternoon)

Act II.—"The Awakening" (The Following Morning)

(There will be a pause during Act II. to denote the passing of a few hours.)

Act III.—"Peter Does It Now" (The Evening of the Same Day)

Produced by VICTOR SMYTHE

Musical Interludes by

THE 22A QUARTET

Overture, "Americana" ... "Thurman"
Entr'acts between Acts I and II, "Laughing Eyes" ... "Finch"
Entr'acts between Acts II and III, "Moonlight" ... "Cotton"

9.30.—WEATHER FORECAST and NEWS
S.B. from London

Sir DANIEL HALL S.B. from London
Local News

10.0.—Close down

10.5.—S. GRIFFITH MOSS (Entertainer),
In Itinerary his Repertoire.

10.30.—Close down

5NO NEWCASTLE. 400 M.

3.45-6.15.—Charles Nairn (Trombone). Isabel Smallwood (Contralto). Tom Heenan (Tenor). Margaret M. Queen (Cello). Forsyth.

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—SUNDAY'S HALF HOUR. Mr. E. J. Williams, R.N., on "Our Chemical Industry" ... "Flowers of the Field"

6.45-7.0.—Farmers' Corner

7.0.—WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News.

7.30.—"LOVE IN A VILLAGE"

A Comic Opera by Dr. A. N.

Arrangement and Instrumentation by
A. N. C. Reynolds

Rosetta ... NOHA WIGGINS

Lucinda ... JANE W. FLEMING

Young Meadows ... LAMBERT HARVEY

Hawthorn ... WILLIAM HENDRY

THE "5NO" CHORAL SOCIETY

Conductor, EDWARD CLARK

WINIFRED SMITH and MAURICE COLE

Violin and Piano for the Recital

Programme Notes

7.30.—"LOVE IN A VILLAGE"

Arrangement and Instrumentation by

A. N. C. Reynolds

7.30.—WEATHER FORECAST and NEWS
S.B. from London

Sir DANIEL HALL S.B. from London

Local News.

10.0.—Close down

10.5.—S. GRIFFITH MOSS (Entertainer),
In Itinerary his Repertoire.

10.30.—Close down

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkan and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
- Francis, Day and Hunter.
- Larway, J. H.
- Lawrence Wright Music Co.
- Coco, Lennox and Co.
- Novello and Co., Ltd.
- Platts and Page.
- Reynolds and Co.
- Steiner and Hall, Ltd.
- Williams, Joseph, Ltd.
- Cavendish Music Co.
- The Anglo-French Music Company, Ltd.
- Beal, Steward and Co., Ltd.
- Dix, Ltd.
- W. Paxton and Co., Ltd.
- Warren and Phillips.
- Reeder and Walsh.
- West's, Ltd.
- Forsyth Bros., Ltd.
- Bayley and Ferguson.
- Larson and Co., Ltd.
- Duff, Stewart and Co., Ltd.
- Welford, Ltd.
- Dolart and Co.
- John Blackburn, Ltd.
- Kath Prowse and Co., Ltd.
- Worton David, Ltd.
- A. J. Stacey Music Co., Ltd.
- Peterson, Sons and Co., Ltd.
- Reid Bros., Ltd.

[In the Manchester programme, page 41, of our issue dated November 28th, we gave the incorrect indication number of the publisher of "Fields are Full" (Armsbury's Edition). This song is published by Messrs. Widdows, Rogers, Ltd., 18, Berners Street, W.1.]

2BD ABERDEEN. 315 M.

3.30-4.0.—Transmission to Schools

4.15-5.0.—Instrumental Afternoon. Nancy Lee (Violoncello), Nan Davidson (Piano), Burnett Farquhar (Flautist), William Bennett (Violinist). Feminine Topic: Mrs. Robertson (Singer) on "Modern Poets—James Stephens."

5.0.—CHILDREN'S CORNER. Mr. J. G. Burnett, L.R.A.M., on "Learning to Listen." Auntie Dodo will sing more Bird Songs.

6.0.—Football Corner. Conducted by Peter Crangmye.

6.30.—Agricultural Notes

6.35.—Mr. Thomas Hutchison: "The Progress of Agricultural Engineering"

7.0.—WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News

7.30.—CHILDREN'S COMMUNITY SINGING CONCERT.
Relayed from the Music Hall.

S.B. to Glasgow
HERBERT WISEMAN, M.A.
of Edinburgh.

THE WIRELESS ORCHESTRA
will play during the evening

"The Magic Flute"

Overtures: "The Marriage of Figaro"

Two Movements from the "Farewell to Autumn"

9.30.—WEATHER FORECAST and NEWS
S.B. from London

Sir DANIEL HALL S.B. from London
Local News

10.0.—Programme S.B. from Edinburgh

10.35.—Close down

5SC GLASGOW. 315 M.

3.30-4.0.—The Wireless Quartet. Ian Ogilvie (Soprano). Afternoon Top

5.15-6.0.—CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers

6.40-6.55.—Mr. Dudley V. Howells on "Hornet"

7.0.—WEATHER FORECAST and NEWS
S.B. from London

G. A. ATKINSON S.B. from London
Local News

7.30.—CHILDREN'S COMMUNITY SINGING CONCERT. S.B. from Aberdeen

9.30.—WEATHER FORECAST and NEWS
S.B. from London

Sir DANIEL HALL S.B. from London
Local News

10.0.—THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

Ballet Music "Faust" ... "Gounod"

10.20.—ROBERT WATSON (Baritone).
Song Cycle, "Lords of the Sea"

William Walton (1)

(a) "The Adventurers"; (b) "Sea Hawks"; (c) "Nest Tree, My Bird"; (d) "The Swordsman."

Request Songs

Aye Waukin' O ... arr. J. M. Dick (34)

"The Wee Cooper o' Fife" ... arr. J. M. Dick

10.35.—Orchestra.
English Dance Suite ... Routley

(1) Pastoral Dance (2) Hornpipe (3) Mock Morris

"The Girls of Gottenburg"
Coryell and Vohsektion

March, "Salut à Vienne" ... Gounod

11.0.—Close down

A number against a musical item indicates the number of the publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—SATURDAY (Dec. 20th.)

The letters "L.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2ZY MANCHESTER. 375 M.

3.30-4.30 *See page 46*

4.30. O. WOMEN'S HALF HOUR *See page 46*
Robinson *See page 46* *Elaine Leggett*
See page 46

6.6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS

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7.0. THE SCOTTISH ORCHESTRA

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8.40. Humorous Interlude W. J. CHITTENDEN

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2BD ABERDEEN. 495 M.

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5SC GLASGOW. 420 M.

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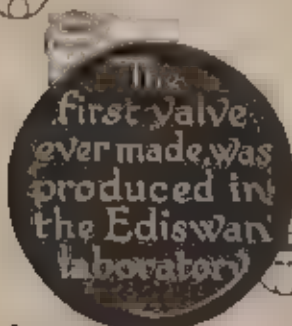
THE perfect valve is sensitive yet strong. You can rely on its reception, and you needn't be too nervous about its filament. Treat it fairly and it will serve you faithfully. That's the principle of an Ediswan Valve. It is designed for perfect reception over long or short ranges — thirty years' experience is embodied in every bulb. It is built for long life in every day

conditions—deft fingers assure an unusual degree of strength in the assembling of filament, grid and anode. Every valve leaves the works on its own merits—it's tested before you see it.

Ediswan Valves will bring the best out of your wireless set—get some on the way home and enjoy better programmes from to-night onwards. All dealers sell them.

You will be interested in our booklet "The Thermionic Valve." It's free—send for a copy.

THE EDISON SWAN ELECTRIC CO. LTD
QUEEN VICTORIA ST LONDON E.C.4



EDISWAN VALVES

An interesting study of early valves may be seen at the Science Museum, South Kensington, London, where the complete series of the Edison valves is on display.

(Dec. 15th to
Dec. 20th.)

2BE 435 M.

Music—Light and Variorous.

(Two Singers and a Piano)
THE STATION ORCHESTRA

46 Grass, Field and Forest, World

"Country Pictures" *Hugh Mollery* (1)

OLD HOLT, HART

Little, Gellespie and Shay (D)

Zellen, Buchen und Buchen 18

Reverend E. D. Howard
18 1888

Sterculia Bennett 110

Campbell (1)

For details, see: Irish Maritime

to WEATHER FORECAST and S-Ws
to E. from London.

Local News

11.0.- Come down

Q174B TEST

"Lovely Night"	Choral
"The Gorbings"	Brass & Choral
"Love Poem"	Choral

Union House (1

page 543

A number against a suggested item indicates the no. of its publisher. A key list of publishers will be found page 543.

A number against a musical item indicates the no. of its publisher. A key list of publishers will be found page 543.

The Master of "Dreamy" Music.

Debussy's Strange Career. By R. D. S. McMillan.

THE died in 1918 one who will be remembered and is already for that matter—among the greatest musical geniuses of his age. He was a dreamer. He was more than a great musician: he was an experimenter whose discoveries were to lead his contemporaries to a study of the scientific side of music, a necessary study if one were to succeed in analysing the wondrous effects the master obtained.

Debussy was a marvellous exponent of dream music, a fact which strikes the note of his own character. He was a dreamer and his own character of melody—and, being by nature an exceedingly shy individual, he found in music the only natural and satisfying outlet for the ebullient thoughts that came to him. Anyone who has heard his *Pelléas and Mélisande* (which, by the way, required thirteen years to write) will know what strangely ethereal and at times positively weird, effects he could obtain. While the spirit of pure day-dreaming speaks out to us from almost every note of *The Afternoon of a Faun*, which is perhaps the most popular piece he ever wrote.

An Imaginary World.

Pelléas is ethereal, *L'Après-midi d'un Faune* is sheer imagery, shimmering impressionism of an imaginary world. It was founded upon the work of the poet Mallarmé, but Debussy electrified it with his genius until it became an almost completely individual creation. How purely artistic the piece is may be imagined from its theme, which draws a colourful picture of a faun's thoughts as it lies in a grove on the borderland between waking and dreaming—thoughts aroused as some slender limbed nymphs of the forest sit by. It becomes more coherent if we take the faun as a symbol of the artist and the dream-nymphs as representing inspiration. A dreamer of dreams who can make the world see his visions as he does is rare. Debussy was such a rarity.

The Reward of Industry.

But let us consider the man, and the little that is known of him. Debussy was a Frenchman, born at St. Germain-en-Laye on April 22nd 1862. He took up his studies at the Paris Conservatoire of Music. He was then only twelve years of age, but he had an industriousness which was to bring its own reward. When he was in his early twenties he won a scholarship which enabled him to study in Rome and during his stay there he became captivated with the mystic charm of Dante Gabriel Rossetti's *Willow-Wind* a theme so vague and beautiful, at once with the grief of the lover in *Heaven* for his loved one left on earth—as to be peculiarly aptable to Debussy's genius. He set the poem to music, but the work was considered by his critics to be too undefined and vague. In his later works, the elusive beauty of it could not be captured. Debussy was too original.

The Diligent Listener.

After the Roman adventure—as and it was for a young man of his temperament—there came the Russian. He had secured a position in Russia, and he went off seeking new worlds to discover in the pursuit of melody. He succeeded, and soon his writings began to change in conformity with the revolutionary experiments he was making in harmonies. His ear was attuned to marvellous complexities of sound, the result of long training.

An interesting analogy is provided by scientists in relation to the eye and colour, the colour of the rainbow, for example. Homer thought the rainbow was purple; then Xenophon, five hundred years later, found two more colours. Aristotle, later still, perceived others; while

Ovid, hundreds of years later still, saw a thousand dazzling colours which the eye cannot distinguish thoroughly. It had taken about a thousand years for man to make his discovery. The simile in general with music and Debussy is particularly in this: only gradually was the human ear coming to appreciate that which one note may be struck, hundreds of sounds. Debussy, after years of diligent listening—more diligent than that of even the most perceptive wireless enthusiast—made this revelation.

Anything that had to do with Nature, whether fact or fancy, captured his imagination. Nymphs, sirens, clouds, sun and wind chase each other across the piano when you play his music. The storm scene in *King Lear*, in depicting the vagaries of human and elemental forces, fascinated him and, as we are told, it was his intention to write incidental music to the piece. That he did not do so was probably because of lack of opportunity rather than of inclination; his work as a critic in Paris and his writings on music, bonds of his own forging, kept him from accomplishing much in composition.

Debussy's actual scores are remarkable for his economy of notes. A friend of Debussy's who was also a friend of Richard Strauss once compared the methods of the two men, and he declared that after Debussy had completed a piece he went through it again, pruning off what he considered to be superfluous branches. Every note that was not needed was cut out. Strauss, on the other hand, loved to embellish. He goes through his score again and again, adding instead of subtracting.

Inspiration From Many Quarters.

The composer obtained inspiration in many quarters. When he was a young man serving in the French Army (under conscription), his mind was first turned towards the study of harmonics when he came to listen to the sobs of the bugle, and the chimes of a church clock near his encampment provided him with further food for thought.

Debussy's shyness amounted to self-effacement. He wished always to be in the background. The story is told of him that after the great success of the first night of *Pelléas and Mélisande* he was asked by a certain editor for a photograph as the public would wish to know what the newly-discovered genius was like. "I will give you one willingly," the composer replied, "and you will receive the only one I have ever been taken. But I tell you beforehand when I sat to the photographer I was two years old, and since then I have changed a

Fame's Highest Honour

In appearance, Debussy looked the artist to the finger tips. His eyes were singularly expressive, shimmering as his own fancy. His hair was long and wavy, and he wore a short beard.

As for Debussy's response to the beauty of Nature, the following beautiful word picture is illuminating.

"I wandered late one autumn evening in a country impressively illuminated by the orange and gold of sunset. From the yellow leaves falling earthwards I caught the gleam of the trees, from the shadows of the trees to the stars above, a sensitive voice murmuring perfect oblique on.

He was a visionary even in his idea of Fame. To him it was reward enough to be recognized, long after he was dead. "Can you imagine anything greater?" he once asked, "than a man unknown through long centuries whose secret is accidentally deciphered? To have been one of these men—that is the highest honour Fame can bestow."

Radio Popularity.

By Robert Magill.

I AM nobody in particular. There never was a chaste, honest woman as I. I am not beautiful, I have no influence. I never heard of a certain winner nor of houses to let. Nor am I rich. My income is the sort of income that enables me to tell the truth on an income tax form without fear of the consequences. Yet I have suddenly become immensely popular.

Like the rotten weather, this is all due to wireless. Some time ago I bought a crystal set and I took it home and did what I could. The salesman told me to do. I tied all the little wires on to the little screws that had similar labels; I stuck the telephones into the only holes that looked big enough to hold them; the earth went into the garden along with the sweet peas, and I listened.

The Mechanical Instinct.

At first I heard a small voice, like that of your conscience when you are late getting up in the morning. I fiddled with the controls, with no result. Every time about that menagerie of wires looked all right. Even the cat whicker was kissing the crystal as daintily as a butterfly bidding his girl good night.

Now I lack the mechanical instinct. I would rather handle a scorpion than a screwdriver, so the set had to stay like that. A day or so later, I was going up in the train with Smithereen, and when I asked him if he could suggest a remedy, his eye lit up as though somebody had put another wet battery on him. He told me all about joints and lead-ins, and finally he suggested that he could come round that evening and see if he could fix things. He did. He spent a crowded hour of glorious life undoing screws and doing them up again, then he took the earth wire out of the earth and tied it on to a disused gaspipe. At that, I told him that it was much better because I wanted to go to bed.

His Turn With the Spanner.

But it wasn't really any better so a few days later I went once it to Jones. Jones missed his dinner and came straight home with me, in case he missed his turn with the spanner. He scoffed at Smithereen's ideas of earth, and fixed it to the fender.

This didn't seem to improve it, so I casually mentioned it to Colonel Man who is a retired sapper that my wireless was amateur. He came the same night and brought a text book, and made that set tell off from the right in four. He ruined a dress shirt soldering that earth to the easter, and I had to get his wife to send him an urgent message to get him home.

Then then, that earth has been fixed by different experts to the door handle, a nail in the floor, a lead gutter and to a plaster bust of Shakespeare, with the only result, that in the last instance I fancy that the Bard looked very disgusted when they broadcast some rag tune. It has been everywhere but in the earth.

A Narrow Escape.

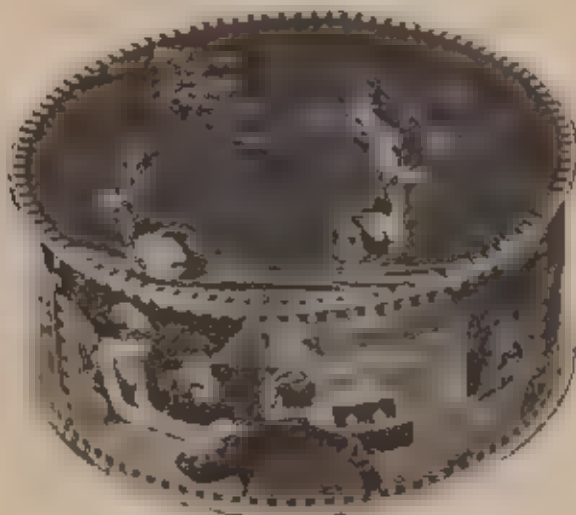
It's got so now that I have to book them a week in advance to come round and adjust it. I did get two together one night, and they nearly came to blows.

Once I nearly spilt it all. I accidentally tapped the beatphones, after which, you could hear the programme as loudly and distinctly as I heard it in the shop where I bought the set. But by a stroke of luck I managed to mess them up again. I can't afford to lose the distinction of being the only man in the place who will let somebody else tinker about with his set.

Meanwhile, I've bought another set, and hidden it, so that I can listen as well.

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is very easy to manipulate.

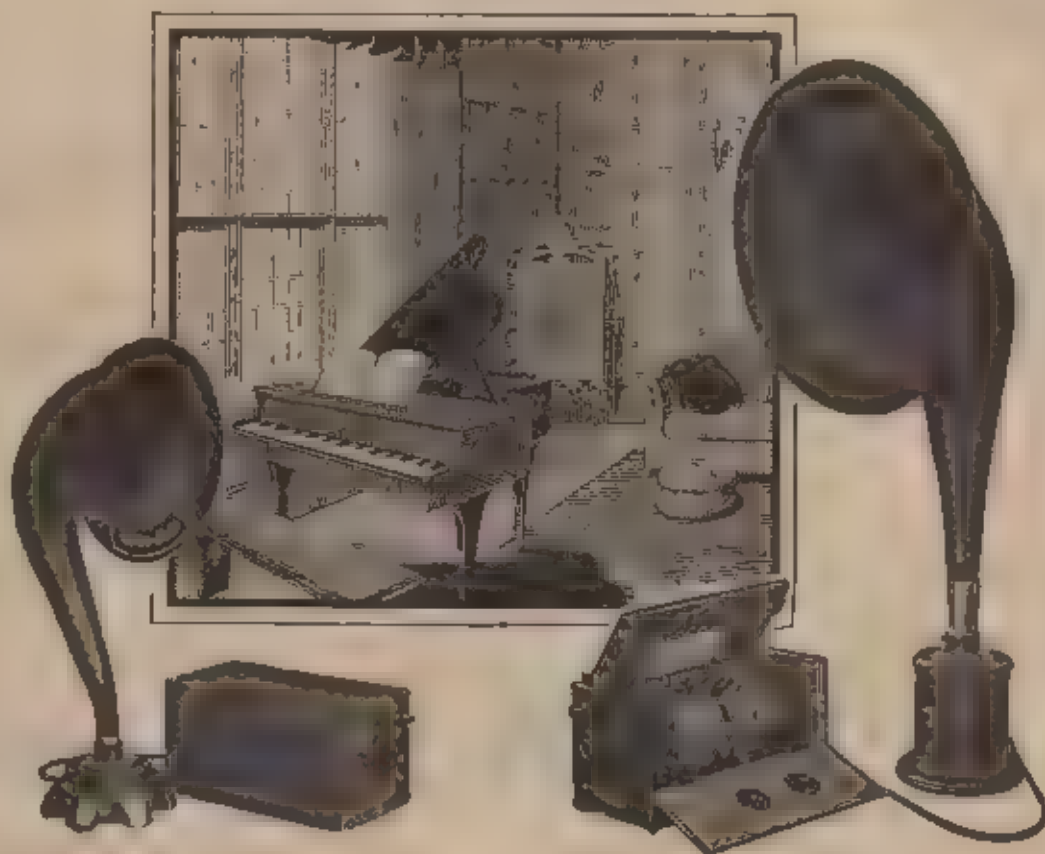
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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th

Programmes S.B. from 1

MONDAY, December 15th, WEDNESDAY,
December 17th, THURSDAY, December 18th
and SATURDAY, December 20th11.30-12.30. The Scala Super Gram
12.30-1.30. CHILDREN'S CORNER
1.30-2.30. Programme S.B. from London.

TUESDAY, December 16th.

11.30-12.30. Monday Concert
12.30-1.30. The "State" Brighton Liverpool
Dance Band, relayed from the Stat.
1.30-2.30. CHILDREN'S CORNER
2.30-3.30. WEATHER FORECAST and NEWS
3.30-4.30. THE COUNTRY CLUB DANCE BAND
4.30-5.30. NewsThe Liverpool Philharmonic Society's Fifth
Concert.Relayed from the Philharmonic Ha.
Conductor FELIX WEINGARTNER
10.30. Remarks on the works to be per-
formed
11.0. Overture, "Faust" Wagner
11.15. Songs: "In Autumn," "Violeta"
..... Brahms
11.30. "Jupiter" Symphony in C Mozart

ALBERT E. BATTEN (Tenor)

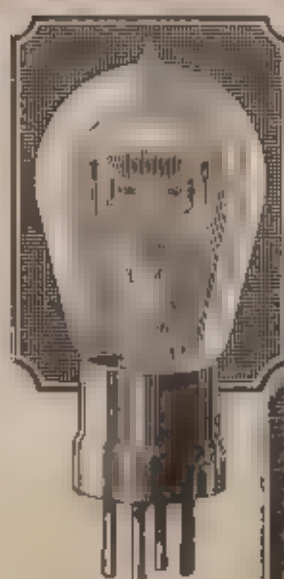
STANBURY AND HARRY (Entertainers)

8.45. Tenor Songs
When Song is Sweet Sans Souci
From the Land of the Sky Blue Water
..... Gounod
A Song for You Buxtehude10.30. Stanbury and Harry in Original Song and
Dance11.0. Tenor Songs
11.15. "My Way" Song Bernier
11.30. "The Irish Song" Loh.12.30. WEATHER FORECAST and NEWS
1.30-2.30. News2.30-3.30. THE COUNTRY CLUB DANCE BAND
3.30-4.30. News4.30-5.30. THE COUNTRY CLUB DANCE BAND
5.30-6.30. Close down

FRIDAY, December 19th.

11.30-12.30. The "State" Brighton Liverpool
Dance Band, relayed from the Stat.12.30-1.30. CHILDREN'S CORNER
1.30-2.30. Programme S.B. from London.**Nottingham Programme.**

Continued from page

11.30. Hunt Hounds
11.45. Prelude and Allegro9.10. Contralto Song
For You Alone Gerald
Soil as the Night H. H. H.10.30. Entertainer at the Piano
11.0. WEATHER FORECAST and NEWS
11.15. News11.30-12.30. News
12.30-1.30. News1.30-2.30. News
2.30-3.30. News3.30-4.30. News
4.30-5.30. News5.30-6.30. News
6.30-7.30. News7.30-8.30. News
8.30-9.30. News9.30-10.30. News
10.30-11.30. News11.30-12.30. News
12.30-1.30. News1.30-2.30. News
2.30-3.30. News3.30-4.30. News
4.30-5.30. News5.30-6.30. News
6.30-7.30. News7.30-8.30. News
8.30-9.30. News9.30-10.30. News
10.30-11.30. News11.30-12.30. News
12.30-1.30. News

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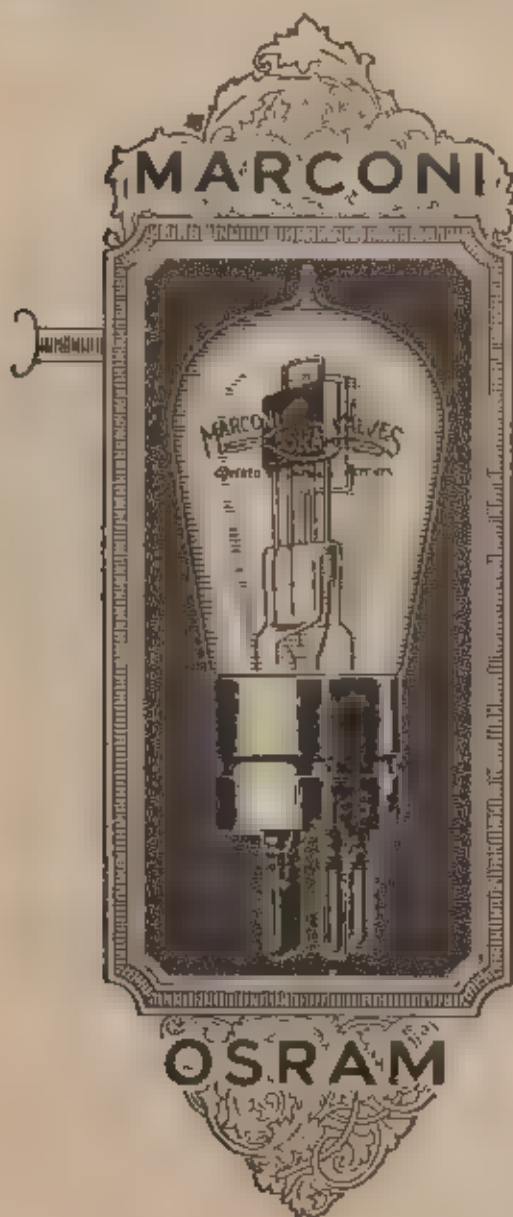
But we feel that you are concerned with results rather than with reasons so our advice is that you should not consider your present reception perfect, but fit Silver Clear Loudon Valves and see how much better it can be.



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Nottingham Programme.

ENG 322 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

2.1-5.30. Programme S.B. from London
8.30-9.0. The Very Rev. DAVID R. CAIRNS
D.D. S.B. from Abert.
10.45. Programme S.B. from London

MONDAY, December 15th.

1.30-1.50. The Scala Picture Theatre
Musical Director Andrew James
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

TUESDAY, December 16th

1.30-1.50. Programme S.B. from London
2.0-2.10. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

WEDNESDAY, December 17th

11.50-12.0. Gramophone Records of the Week
1.0-1.10. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

THURSDAY, December 18th

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

FRIDAY, December 19th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SATURDAY, December 20th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SUNDAY, December 21st.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

MONDAY, December 22nd.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

TUESDAY, December 23rd.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

WEDNESDAY, December 24th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

THURSDAY, December 25th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

FRIDAY, December 26th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SATURDAY, December 27th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SUNDAY, December 28th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

MONDAY, December 29th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

TUESDAY, December 30th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

WEDNESDAY, January 1st.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

THURSDAY, January 2nd.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

FRIDAY, January 3rd.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SATURDAY, January 4th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London

SUNDAY, January 5th.

1.30-1.50. School Transmission: Mrs. R. G. S.
F. L. M. on "The Year of P..."
1.55-2.0. CHILDREN'S CORNER
Teens Corner
Prof. H. H. Swinerton, D.Sc.
1.40-2.0. F.Z.S. F.C.B. on "The House"
Nottingham Recorder
7.0-7.10. Programme S.B. from London



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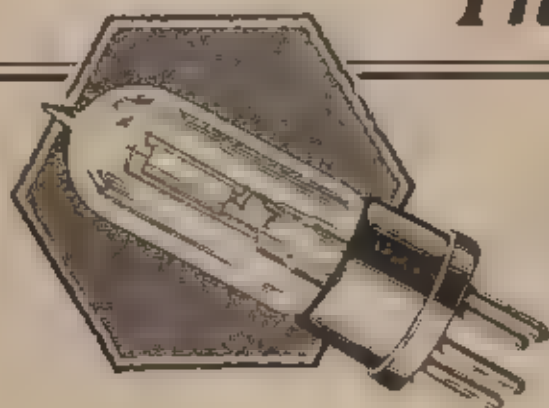
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21. For Detector and L.F. use	21/6	21. For Detector and L.F. use	21/6
22. For Detector and L.F. use	12/6	22. For Detector and L.F. use	12/6
23. For Detector and L.F. use	12/6	23. For Detector and L.F. use	12/6
24. For Detector and L.F. use	12/6	24. For Detector and L.F. use	12/6
25. For Detector and L.F. use	12/6	25. For Detector and L.F. use	12/6
26. For Detector and L.F. use	12/6	26. For Detector and L.F. use	12/6
27. For Detector and L.F. use	12/6	27. For Detector and L.F. use	12/6
28. For Detector and L.F. use	12/6	28. For Detector and L.F. use	12/6
29. For Detector and L.F. use	12/6	29. For Detector and L.F. use	12/6
30. For Detector and L.F. use	12/6	30. For Detector and L.F. use	12/6

Cossor Valves

Manufactured by A. C. Cossor Ltd., Huddersley, Eng.

1934-1935

The New Valve



The "Cosmos" Type D.E. 11 Dull Emitter Valve is the result of prolonged experiment and research. Thoroughly tested and tried out and manufactured commercially at their Cosmos Lamp Works at Brimdown, the Metropolitan-Vickers Electrical Company Limited now confidently offer it to the public as being characteristically reliable and efficient.

COSMOS D.E. 11 VALVE

CHARACTERISTICS:

Low Capacity Cap.
Standard 4-pin contacts
Filament Voltage 1.1 V.
Filament Current 0.25A.
Anode Volts (Detector)
20.45 V.
Anode Volts (Amplifier)
40.00 V.
Amplification 6.5.

PRICE:

25/-

from all Wire and Dealers.

Ask your dealer for a
copy of the leaflet
R.T. 4117,3.

Here are Six Reasons why you should use this new "Dry Battery" Valve:

- 1—The Filament "lights" off a single dry Cell
- 2—It has a robust filament which is practically unbreakable
- 3—It has a remarkably long life, due to its platinum filament, heavily coated with active material
- 4—It is a highly sensitive valve for all reception purposes
- 5—It is an exceptionally good Amplifier, being capable of handling considerable output without distortion
- 6—It is the best "Dry Battery" Valve for Loud Speaker work

COSMOS DULL EMITTER TYPE D.E. 11 VALVE

The Valve that is



"Crystal Clear."

Advertisement of Metro-Vick Supplies Ltd., London.

Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th

8.0-10.45. Programmes S.B. from London

MONDAY, December 15th. TUESDAY, December 16th, and WEDNESDAY, December 17th.

3.30-4.30. Ernest Manning and his Orchestra relayed from the New Palace Cinema
Vocalist Dorothy Lincoln (Soprano)

4.30-5.30. CHILDREN'S CORNER
7.0 onwards. Programmes S.B. from London

THURSDAY, December 18th, and SATURDAY, December 20th.

10.5.0. Albert Fiddler and his Trio, relayed from the Royal Hotel

7.0 onwards. Programmes S.B. from London

FRIDAY, December 19th

4.0-5.0. Albert Fiddler and his Trio

5.30-6.30. CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

8.0-10.45. Programmes S.B. from London

Introductory Christmas Programme.

DOROTHY LINCOLN

KENNETH ELTON

HARRY RICE, Entertainment

THE ROYAL HOTEL TRIO

ST. ANNE'S SCHOIR

Conductors: HARRY MORETON

Borough Organist of Plymouth

7.30. The Trio will Open with Christmas

Musical

7.45. Dorothy Robson

"Voi Che Sapete" (Horn) Arnold

"Hut! Hut!" (Horn) Arnold

7.50. Kenneth Elton

"My Love is an Arrow" (Horn) Arnold

"Iverson" (Horn) Arnold

"Love is a Many Coloured Thing" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

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"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

"When Did I Love" (Horn) Arnold

Good night Everybody!

"GOOD night, everybody," says my Volutone Loud Speaker, and I find myself saying "Good night, thank you, good night." And, after all, why shouldn't I? I know that my Volutone has been a very real friend to me. All through the summer he was with me, indoors and out of doors, and now that shorter days and long, dark evenings are here, I value his friendship more than ever. Ready to talk if I want to listen, to play to me or to sing to me. And if I join in his song

(as indeed I do) is he anybody? What a friend of friends!!

On a boisterous evening when we are all laughing and fooling, the Volutone plays with the loud pedal down and fills the room with music. On such a night as this, when I sit quietly by the fire, he sings softly and sweetly for me alone.

Yes, I will say good night to my Volutone "Good night, old friend, until to-morrow. Good night, Everybody."

Mabel Fellows

FELLOWS WIRELESS

ADVT. OF THE FELLOWS MAGNETO CO. LTD. PARK ROYAL, LONDON, N.W. 8



Fellows Volutone
£4 0 0
Fellows Junior
£1 10 0

An Amplion for Christmas

FOR what will undoubtedly be "A Wireless Xmas," the gift of an Amplion will be appreciated more, perhaps, than any other present that the wit of man could devise.

To give an Amplion is to give the world's best—the standard by which all other Loud Speakers are judged. The Amplion possesses many patented, and therefore exclusive, features, ensuring wonderful clarity and tonal quality—in other words

BETTER RADIO REPRODUCTION

There are AMPLIONS of all ad-
justments, from 25 - - - - -
a standard model, to a large
to the Concert Grand at £14 10 0

Illustrated List and Folder,
with prices of all the latest
AMPLION models, post free,

The World's Standard Wireless Loud Speaker.

Obtainable from all Wireless Dealers of repute.

Patentees and Manufacturers

ALFRED GRAHAM & COMPANY,
(E. A. GRAHAM)

ST. ANDREW'S WORKS, CROFTON PARK, LONDON, S.E.4.





GENERAL PURPOSE VALVES			
Type R 125 each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100
Type B 1 21s each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100
*Type B 5 25s each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100
POWER AMPLIFYING VALVES			
Type B 4 35s each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100
*Type B 6 35s each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100
*Type B 7 37s each			
Power	100	100	100
Wattage	100	100	100
Frequency	100	100	100
Life	100	100	100

Look to your Valves

They are chiefly responsible for the quality of reproduction. Badly exhausted valves, otherwise "soft" valves, are short-lived and give poor results. "Soft" valves cost less to make than "hard" valves, but they are expensive and unsatisfactory in use. B.T.H. Radio Valves are exhausted by a special patented B.T.H. process, which produces an exceedingly high vacuum.

**FIT B.T.H. VALVES & MAKE
YOUR SET A GOOD SET**

From all Electricians and Radio Dealers

B.T.H. RADIO VALVES

Advertisement of The British Thomson-Houston Co Ltd



Headphones



B.T.H. Headphones are supreme in all respects—in sensitiveness, tone, permanence, and comfort. Although fitting closely to the ears and thus excluding extraneous sounds, very little pressure is exerted and they can be worn for hours without discomfort.

Price per pair (4000 ohms) - £1 5s. 0d.

A PROOF OF SUPERIORITY

Ask your dealer to tune out his demonstration set until you can only just hear. Then substitute B.T.H. Headphones and you will be amazed at the clearness with which you can hear every word and note of music.

We also make Crystal Sets, Valve-Crystal Sets, Valve Sets, Loud Speakers, Amplifiers, Valves (including B5-0.06 amps) and Tungar Battery Chargers.

Obtainable from all Electricians & Wireless Dealers

The British Thomson-Houston Co Ltd

Office: Crown House, Aldwych, London, W.C.2

Branches at: Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Middlesbrough, Manchester, Newcastle, Swansea, Sheffield

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-3.30. 1 Programme S.B. from London
8.0-10.45. 1 Programme S.B. from London

MONDAY, Dec. 15th, to THURSDAY,
Dec. 18th, and SATURDAY, Dec. 20th.

3.30-4.15 The Majestic Cinema Orchestra
Musical Director: Phyllis Bockett

5.0-6.0 CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from London.

FRIDAY, December 19th.

3.30-4.15 The Majestic Cinema Orchestra

5.0-6.0 CHILDREN'S CORNER

7.0 WEATHER FORECAST and NEWS

8.0-9.0 London

G. A. ATKINSON S.B. from London

Local News.

7.30.

Concert Party.

The Company

As introduced by B. J. R. R. R.

MARJORIE HAYES and WILFETT

LAINE

One Little One More—Stardust Bennett

WILLIAM HAMMERS

My Prayer—F. H. Square 1)

Close to Me—Audrey Charles (1)

ETHEL MALPAS (M. J. Jones)

ERIC HUNLEY (M. J. Jones)

Travellers—Schumann

Andante (from Concerto)—Mendelssohn

WILFETT LAINE

Bobbed—B. J. R. R. R.

ETHEL WILLIAMS

Songs of the Orient—H. Oliver (8)

The Company

Concerted Items—L. J. R. R. R.

Marjorie Hayes (Songs at the Piano)

Had a—Nightingale

One Is Such a Classy Little One

Butcher, Carpenter and Tailor (18)

Paul Husley

Le Cygne—Saint-Saëns

For my—Carl Balan

My—M. J. Jones and W. R. R. R.

A. J. Jones—M. J. Jones

A Little Bird Has a Secret

My—M. J. Jones and W. R. R. R.

Will be—M. J. Jones

At Greenon Fair—Paul Marie (1)

Etzel Malpas

Dramatic Recital

Etzel Williams and William Chambers

La Serenata—T. J. R. R. R.

Willet Raine

Willet Raine

Willet Raine

Willet Raine

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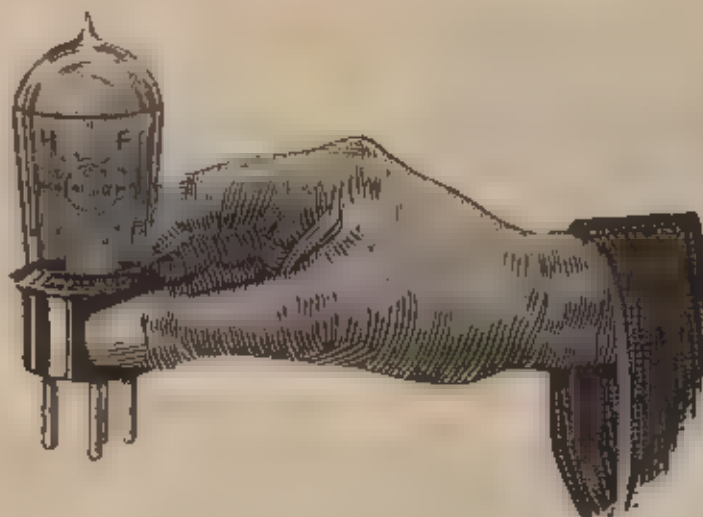
Willet Raine

Willet Raine

Willet Raine

Willet Raine

The REAL Long-Distance Valve.



THE wonderful trans-world wireless records that have been established with Mullard Valves, both in transmission and reception, leave no possible doubt as to the name of the REAL long-distance valves.

FIRST TO AMERICA (Dec. '23).

FIRST TO NEW ZEALAND (Oct. '24).

FIRST TO AUSTRALIA (Nov. '24)

via Mullard Master Valves.

For perfect strong reception it is essential to demand:

Mullard H.F. Red Ring Valves for H.F.
AMPLIFICATION AND DETECTION,
12/6 each.

Mullard L.F. Green Ring Valves for L.F.
AMPLIFICATION " " 12/6 each

These valves only require a 4-volt battery.

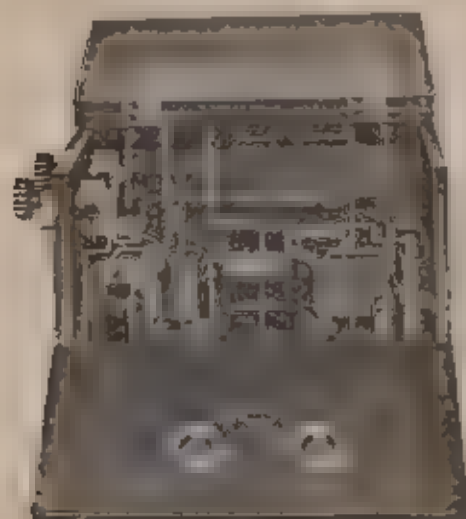
You can also get Mullard Dull Filament Valves for H.F. and L.F.
operation—see advertisements.

Ask your dealer for leaflet M8 and guard accidents to your valves by using
the Mullard Safety Disc, free on request

Mullard

Adet The Mullard Radio Valve Co., Ltd (R.T.), Nightingale Lane,
Batham, S.W.12.

Two "SUPRATONE" Quality Products.



2-Valve Amplifier.

Work a loud speaker from your present detector by means of this high grade instrument. It is of the highest quality throughout and employs a circuit giving wonderful amplification with a rich full tone free from all distortion. The mahogany cabinet is beautifully finished and has hinged top and sides with two valve windows.



Headphones.

Produced to meet the demand to reproduce a clear, full-toned sound. Each part is carefully tested before assembly. The Duraline Headbands are adjustable and the ear pieces are of a soft, padded material ensuring comfort for any listener. The construction is of the highest quality, and the price includes best quality leads with tags.



Outstanding Features:

- 2 SUPRA sectional wound transformers
- 2 MICROSTATS. 83-5. Y pull push switch for filament circuit
- 2 MANSBRIDGE condensers. Modulating resistance. Negative grid bias.

£4

Send now for our interesting 1924/5 Catalogue,
12-13-14, GREAT QUEEN STREET, KINGSWAY, W.C.2
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ADVERT OF WATTS BROS. LTD.

Grams ZYWATESENG, WESTCENT

£1



"Here,
just listen to this
I've never before had
such fine reception!"

There's more to the Uralium than meets the eye. It's a new kind of crystal, a new kind of magic. It's the only one of its kind. It's the only one that can give you such fine reception. It's the only one that can give you such fine reception. It's the only one that can give you such fine reception.

Uralium
NATURE'S WONDER CRYSTAL

Uralium is put up in two little boxes with a silver case. The price is 1/6.

From all Dealers or direct from
BOWER ELECTRIC LIMITED, 15, Grape Street, Shaftesbury Avenue, London, W.C.

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AND BECOME
A
URALIUM
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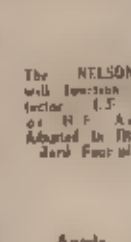
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FILAMENTS

NELSON MULT.
A famous name for a famous Valve.
Obtainable from all dealers.

15
COMPLETE



The "NELSON MULT." contains three separate filaments, each of which can instantly be brought into use by a switch device incorporated in the valve cap.



The NELSON MULT. will function as a Detector, I.F. Amplifier or A.F. Amplifier. Adapted to the most standard Four pin socket.



Filament Voltage
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Anode Voltage
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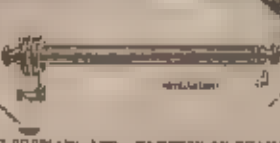
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That Straight Line Protects You

WHEN your lightning-arrestor device puts the aerial lead and the earth in a straight line your aerial is a definite protection to your house.

The Pressland Safety Lead-in

For a full description of the Pressland Safety Lead-in, see the Pressland Safety Lead-in Leaflet, which can be obtained from the Pressland Electric Supplies Ltd., Hampton-on-Thames, Surrey.



Inquiries are invited from all interested parties.

Manufactured by PRESSLAND ELECTRIC SUPPLIES LTD., HAMPTON-ON-THAMES, Surrey. Price 1/6.

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"—and heard the drum in clearly, as we ever heard it before." Ericsson (British) Telephones are made that way by a name as old as the telephone industry itself. The Navy and the Air Force use them. The Army uses them. The Home Office uses them. The Police use them. The Fire Brigade uses them. The Railway uses them. The Post Office uses them. The City uses them. The Country uses them. The World uses them. Ericsson (British) Telephones. Look for the name on the dial.



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120 ohms 24/6
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The British L.M. Ericsson Mfg. Co., Ltd.
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Ericsson
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Any British Goods Only



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*EXCLUSIVE in DESIGN
and in the
QUALITY of REPRODUCTION*



The Curtis "Windsor."

THE luxuriously silent functioning of the Curtis Models is the exclusive characteristic which places the Rolls-Royce car somewhat above ordinary companions.

Prices range from
£25 to 200 Gns.

Catalogue free on request

We would be happy to advise clients as to the model best suited to their requirements and to supervise the efficient erection of the complete installation in conjunction with their local agent.

—an Xmas Gift—

THE RADIONETTE

Two New Models.
PERFECT RECEPTION
AT

100 TO 200 MILES

from the high-powered station. No extra coils required. The many thousands of satisfied Radionette users are a sound guarantee of the RADIONETTE efficiency.

THE RADIONETTE DE LUXE in handsome French Polished lidded Oak Cabinet (200 to 1,850 metres)

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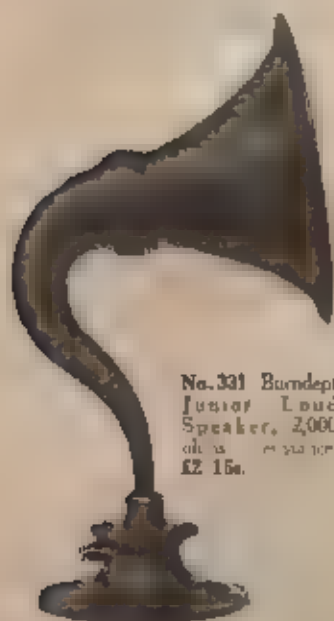
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No. 1503. Ethophone Duplex, without valves or batteries etc. £5 5s., in which must be added 2/- for Muzoon Licence.



No. 331 Burndeft Junior Loud Speaker, 2,000 ohms, £2 15s.

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A Radio Christmas — and a Happy New Year

WE are going to have a real Radio Christmas. The wireless concerts will add a great deal to the enjoyment of thousands of happy revellers and many people will naturally choose radio apparatus for Christmas gifts. Radio, besides playing a big part in Christmas festivities, will bring happiness to more homes than ever in the New Year. Choose your radio presents from the extensive Burndeft range. The latest catalogue will be sent free on receipt of a postcard.

On this page is listed complete loud-speaker equipment with which all your family and friends can listen in the most convenient way. There is the Ethophone-Duplex, a five-guinea two-valve set which will work a loud-speaker about 20 miles from a main broadcast station and about 100 miles from the high-power station, often giving even better results under favourable conditions. It has several novel features and is remarkable value. Without alteration of any kind, bright or dull-emitter valves may be used in the set.

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The Ballistic Battery Charger, if your electric supply is alternating, enables you to charge your accumulator at home in a very simple and convenient manner—you just plug it into the electric light socket. It is based on a new principle, the use of Ballistic action. There are no vibrations, no set points, rapid bulbs or valves, the Charge is made due to wireless in operation. It will charge a 6-volt 50-ampere accumulator in 20 hours at a cost of less than 1d. per hour, based on a cost of 6d. per unit.

A Burndeft Apparatus being fully guaranteed, you are certain of satisfaction. Full particulars of any apparatus in which you are interested may be obtained from Burndeft Agents or Branches. Demonstrations can be arranged.

Purchase Burndeft by its name—substitutes are not the same.

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The All Concert-de-luxe.

NO Receiver within a few months has such a vogue as the "All Concert-de-luxe". It is a splendidly constructed receiver, with a powerful amplifier, and a high quality of sound. It is a true "concert-de-luxe" receiver, and is a most desirable addition to any radio enthusiast's collection.

£13 - 10 - 0
Mahogany cabinet, extra.



Dull Emitter 4-Valve Set.

FOR a receiver which gives a powerful sound, and a high quality of sound, the "Dull Emitter 4-Valve Set" is a most desirable addition to any radio enthusiast's collection. It is a true "concert-de-luxe" receiver, and is a most desirable addition to any radio enthusiast's collection.

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48 page illustrated Catalogue of Components. Post free 3d.

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The Perfect Battery for Wireless Work

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ASK YOUR DEALER FOR

PLATE TYPE BATTERIES IN EBONITE CASES.



These accumulators are thoroughly reliable and well constructed units of which many thousands have been supplied for radio work. The ebonite cases are strong and fire proof; non-corroding terminals are fitted.

We manufacture Wireless Batteries of all types including L.T. and H.T. Block Batteries, Sparta L.T. and H.T. Dry Batteries, Inert Cells, etc. etc.

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The "RENCO SUPER TWO" Two Valve Receiver

Full instructions and diagrams are given for making SUPER EFFICIENT CRYSTAL SETS, ONE AND TWO VALVE AMPLIFIERS, DUAL AMPLIFICATION SETS; ALSO THE VERY LATEST TYPES OF TWO, THREE and FOUR VALVE TUNED ANODE RECEIVERS.

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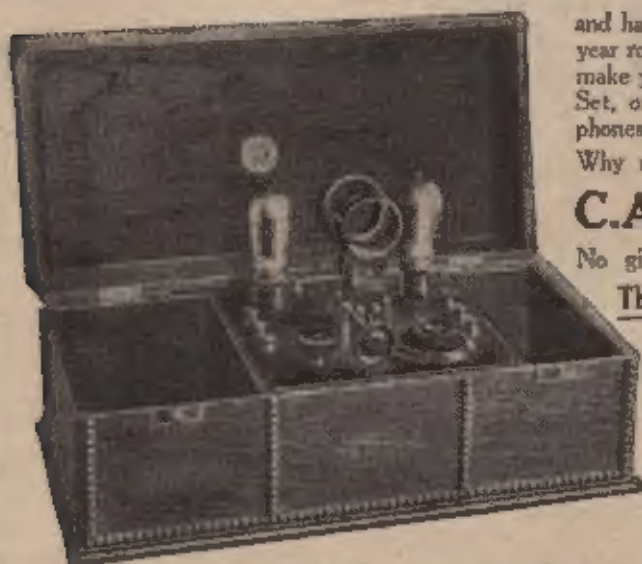
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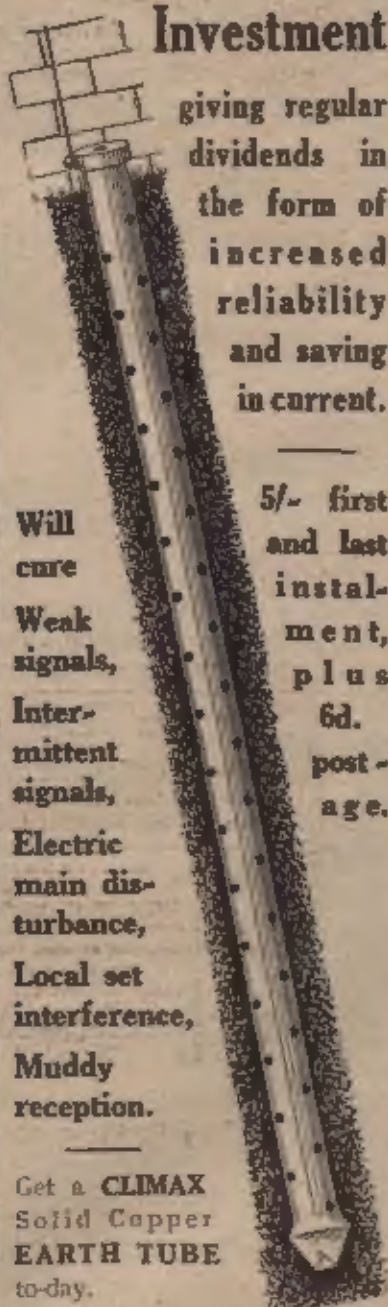
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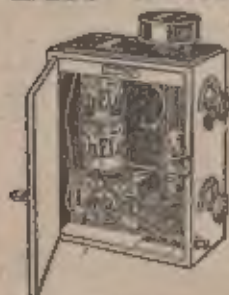
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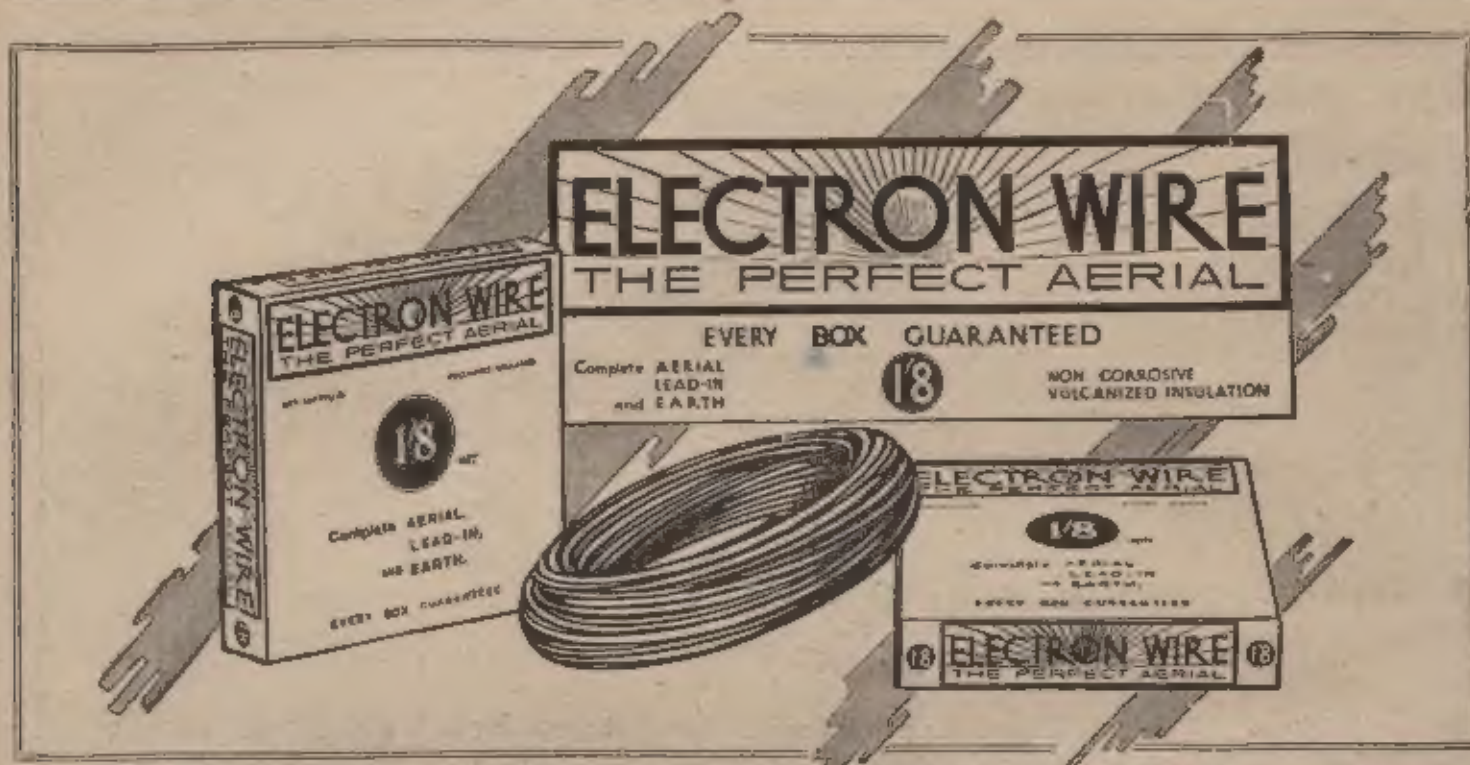
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